

RELEARNING ARCHITECTURE – SENSE, TIME, PLACE AND TECHNOLOGY

António Manuel Rodrigues Oliveira
PhD

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF REQUIREMENTS OF
THE MANCHESTER METROPOLITAN UNIVERSITY FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

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DECLARATION

No part of the work referred to in this thesis has been submitted in support of an application for another degree at this or any another University or Institution of learning.

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ABSTRACT

This research reflects the vision of the architect starting from an interpretation of some philosophical principles, which guide the structure of this thesis, related to the actual issue of architectonic creation, and has as a case study architect Álvaro Siza Vieira, applied to and explained by the project of Quinta da Malagueira, in Évora. I will be researching a specific period, line of thinking, school of architecture and architecture project, and the in-between modern and post-modern thinking, in-between a regime and democracy, in-between modernity and tradition, global and individual, abstract and imagery, and also the present, the past and the future. The in-between is the route that has not yet been submitted to rigid and intellectualised principles and has not yet been brought into academia.

This thesis analyses the role of the architect in contemporary society, considering the questions put in its various sectors, its relationship with the constructed world, and the implications in the structure of the present architecture with its new methodological strategies. In this context, it will try to understand the interactions between the built world, the natural, the humane, technology and space-time dialectics, achieving through this interaction, an instrumental re-reading of the whole process. So, using studies not only at a local (background) level but also in the scope of contemporaneous architectural intervention, this study will suggest an instrumental re-reading and re-learning which will favour the first creative act.

Based on these phenomenological values, in this thesis a genetic connection between the architect Álvaro Siza Vieira's project 'Quinta da Malagueira' in Évora (Portugal), Siza in the context of the 'Porto School' and the work of Le Corbusier is traced. From an examination of this period (after the 1974 revolution in Portugal), poised between the Modern Movement and Post-Modernism, but with its own specific space-time, this thesis will also present an understanding of the present situation, and (acknowledging existing variety), will propose a different direction for architectonic creation, which embodies continuity and rupture, accumulation of experience and knowledge and also new ways of thinking.

In order to understand how space can transgress the connection between spatiality and temporality it becomes necessary to understand the essential starting point. At a moment when society understands space and is understood in space, the author asserts the importance of new perspectives for society based on some other paradigm, in order to determine the role of individual

action, and the artistic framing and ranging of both the architect and architecture.

Key Words: Sense, Time, Place, Technology, *Existence*, Space.

01 INTRODUCTION

This thesis scientific approach lies in the field of the phenomenology of architecture¹ in its various aspects, from philosophy to the School of Porto, i.e. what is to come of architecture and its relationship with individuals and with society; the

¹ **Phenomenology** is a philosophical subject who came influencing contemporary architecture and a field of academic research into the experience of built space and of building materials in their sensory aspects. The phenomenon is what is perceived by the subject, everything that exists around us is something thinkable. A phenomenon can only be regarded as such when it appears to our consciousness. The world is a group of phenomena. Phenomenology's world consists of things which are with us in the world, the world of things. Sensations, as simple answers, are the first stage of contact. Perception is the ability to perceive. An identical sensation to a stimulus. A perception is an act of comprehension. It means saying that the world is a learning of life. The cultural time is phenomenological.

Phenomenology, as understood by the German philosopher E. Husserl, arises as an attempt to exceed the reductionist positivism and it imposes as a rule considering things by their specificities, hence the Husserlian statement: *let's go back to things themselves!* Husserl proposes another way to approach the study of the phenomenon concerning consciousness - turning to the object, to the real world. With intentionality, consciousness is taken from the starting point of intentionality directly to the phenomenon, defining the consciousness as it is aimed directly at the object. As posed by Husserl: "all consciousness is consciousness of something". This concept departs from the inter-relation between consciousness and reality; it is the relationship between consciousness and the built world, since that world (or the object) only acquires sense as an object of consciousness. (Cordón, Juan Manuel Navarro, Martínez, Tomas Calvo, *Historia de la Filosofía*; Port. Trad.: *História da Filosofia – 3.º Volume Filosofia Contemporânea*, Edições 70, 1995, p. 84-115).

The term phenomenology of architecture is intended here as a reference to architecture that stimulates our consciousness through sensations and perceptions; the space created as intentional comprehension of the human-in-the-world, as a significant reference. It makes us Feel, Think and Act, and make a judgment. It stimulates the mind and promotes thinking. With creative activity it makes us understand our Being. It locates us in space and time, leading us to a cognitive *a priori*. Authors such as Merleau-Ponty, Heidegger, Deleuze, Foucault and Sartre will be mentioned as they are important to this research study.

The interesting aspect of the work, object or city is the aesthetic experimentation, the stimuli caused by the existence of creation, the work created and the life lived (experienced) in that creation.

sustainability of the relationship between architecture, society and nature; the involvement of architects in contemporary society (Creative orders, aesthetic orders, social orders, cultural orders, ethical orders, temporal).

This study will aim to provide an answer to the following questions:

How does the architecture of Álvaro Siza Vieira, and more specifically, the project of Quinta da Malagueira, reflect a type of phenomenological thinking, influenced by philosophical ideas, which have influenced architecture and the teaching of architecture?

And secondly, how can the teaching of architecture contribute to a diverse architectural thinking which might lead to a new living, inhabiting and thinking of the earth?

The philosophical notions linked to this case study – the Malagueira project –, as it will be put forward in the present thesis, will provide the answer to these questions.

The work focuses on:

- the creative act, the concept of human uniqueness, complexity and the dialectics of the world of architecture.

- the dialectics of Art: an epistemology between Art and Life, Art and Nature, Art and History, Art and Philosophy, Art and Ideal, Art and Science.

It is a relearning in the approach into these dichotomies, from philosophical ideas and architectonic solutions, a new rapprochement and connection between these dichotomies.

Because these philosophical ideas and this project represent a diverse vision to look at nature, landscape, place in relation to the human life and creative life, after the religious vision, in the medieval era, and after the scientific era, from the first and second modernism time.

As stated by Victor Gonçalves on this relationship between body and nature, reason and emotion:

The absolute, substantial or dialectical, should give way to the singularisation of the *modus vivendi*, which results from the beiligerant ou cooperating relationship between organic and inorganic, human and natural, rational and sensible forces. (...) Nietzsche has rehabilitated the body philosophically (opposing it to Plato's 'body-alienation', Descartes's and Pascal's 'body-error' or the 'body-sin' of Christianity), lending it supremacy as to the origin and coordination of thought (that

which, *mutatis mutandis*, later will be recovered by Henri Bergson in *Matière et mémoire*²).³

It is an alternative way of looking at and thinking of a place and landscape. The body, which thinks this place, is inside the body of the place. The place is a concrete existence in which to put the body in movement to think the space, from within the place itself. It is the action of the body within this place that makes the sense of the place emerge in time.

The body-in-action inside the concrete body of the place becomes aware of itself, as Victor Gonçalves says below on the relationship between body and nature, body and action.

As to the 'body' as perceived from Aristotle to Merleau-Ponty, including Descartes and Husserl, and many others, we believe we find the sense of 'body-in-action' Henri Bergson develops in *Matière et mémoire*, an intelligibility that enables the dialogue between the three authors under study.⁴

It is this notion of the body-in-action inside of the place, thinking this particular place, moving through this specific place, finding solutions for a different place.

This invisible body-action exists and it is part of the European culture. The postulation being that there has been, for a very long time, a sense of the poetic in European culture. A body which has a sense of inhabiting and of relating to the landscape, to the place, of inhabiting and thinking the place. Something which may not always be visible and which goes beyond shape or form. Something which is inherent to a form of existence in between Art and Life, Art and Nature, Art and History, Art and Philosophy, Art and Ideal, Art and Science, such is the intended proximity between things, the diluting of borderlines between life and art. Being in the landscape, creating an object in a place, is an artistic act which turns the act of inhabiting into the result of the proximity between things (body and object) and their temporality.

² Bergson, Henri. *Matière et mémoire*. 7.^a ed. Paris: PUF, 1939.

³ Gonçalves, Victor. *Entrelaçar Corpo e Paisagem: Petrarca, Rousseau e Nietzsche* (Entangling Body and Landscape: Petrarch, Rousseau and Nietzsche). In: *Filosofia e Arquitectura da Paisagem, Um Manual*. Centro de Filosofia da Universidade de Lisboa. Lisboa, 2013. Page 114.

⁴ Gonçalves, Victor. *Entrelaçar Corpo e Paisagem: Petrarca, Rousseau e Nietzsche* (Entangling Body and Landscape: Petrarch, Rousseau and Nietzsche). In: *Filosofia e Arquitectura da Paisagem, Um Manual*. Centro de Filosofia da Universidade de Lisboa. Lisboa, 2013. Page 106.

Henrich⁵ adds to argument in *Landscape and European Identity*, when he states:

Europe has a markedly cultural landscape. Owing to the moderate climate of the European continent, there are no wild landscapes in Europe. This defines the existence of the essential relationship between European humanity and its landscape. The European landscape has been shaped and humanised by the hands and feet of its inhabitants, reinforcing the notion of belonging and identity (safeguarding all the different cultural and linguistic formations in the continent, whether atlantic, alpine, deserted, arboreal or other).

The issue here, and the intended postulation, in line with Henrich, is the potential connection between the concept of *landscape* and the question of an identity of what is known as Europe; and using the term 'west' in its poetical sense, as opposed to its ideological and political use.

As referred by Henrich, Europe has been from early on the first and only region representing the cadential side of eastern and western dialectics, as can be observed in the etymology of the name Europe, with its origin in the Phoenician term *ereb*, meaning *sun-set*. So, this viewpoint offers a vision of Europe as a land's end, the *finis terrae*, a place where the sun disappears; a place, which is not brightly lit but full of shadow, offering scope for an understanding of Europe as a poetical and imaginary space. Through Henrich, one can perceive, succinctly, a line of thinking where experience does not overtake the object itself, but values instead the shades of the object which will allow real access to its essence.

It is important to address Fernando Gil's words when he says, 'it is necessary to show how the object and objectivity are constituted'.⁶ This relates to the object's significance and signifier, the object with significance that acquires a new meaning in different contexts and places and in different relationships between body/object/place. The place itself acquires a new significance from the new object and from the different relationships it establishes through time. So the way the object and objectivity are constituted relate to the spatialisation activities and the temporalisation of the individual. In other words, the work exhibits – and refers to – an independent motion, the sequence of coexistence, i.e. the way in which we relate. The relationship between body and space in a given place acquires meaning

⁵ Henrich, Dirk Michael, *Landscape and European Identity*, In: *Filosofia e Arquitectura da Paisagem, Um Manual*. Centro de Filosofia da Universidade de Lisboa. Lisboa, 2013. Pag. 131 to 139.

⁶ Gil, Fernando. *Objecto e Objectividade*. In: Molder, Maria Filomena. *Paisagens dos Confins – Fernando Gil*. Edições Vendaval. Lisboa. 2009. Pag. 226.

and it conditions the subject's spatialisation activity. At the same time, this varied sequence of coexistence, generated by the object, produces a new temporalisation motion on the subject, on the sequence of events, i.e. the varied movement produced in *being* and formed in the varied sequence of coexistence or experience between body/space/place. The place acquires an additional meaning emanated from the object produced, i.e. another temporalisation.

From questions, language and reasoning, temporalisation and spatialisation of the object, a relationship is established between 'mind' and 'thing' which meets the necessary conditions to produce objectivity in the object and in the place, in relation to the body that inhabits it. We use the body to relate to others and our perception of things is created from what happens around us. Our body responds to stimuli and anything that happens will be given a status and labelled as 'thing'. Through this status we begin to identify it and to reference it as 'a thing' that will remain defined with a meaning of its own in our experience. It is in this relationship between object and objectivity, between mind and thing, that we can find the active being postulated by Bergson and in the body which finds meaning in an action and from the notion of eternal return by Nietzsche; 'being' and 'thing', and *Building, Dwelling and Thinking* by Heidegger; and also the Quinta da Malagueira project and Siza, who thinks methodologically from the place, in order to measure and develop the inhabiting in such a way that it will be lived as a relationship between the individual and time.

This takes us to the question of truth between body and space. The question of truth, as stated by Henrich, is dependent on the truth of the being.

The truth and the being, two major concepts in ontological thinking across European culture, have been related to each other since pre-socratic philosophy (with Parmenides) with the notion of the deocultation of the occult, of discovering the uncovered and, in phenomenology language, with the shadowing process, of deoculting the essence of the object through a method which successively hides the same object in different perspectives⁷.

This viewpoint, as Henrich points out, 'in front of the concept of truth', is easily perceived in poetic tradition, when created as a means to reach the essence. This is in clear contrast to the notion of exact sciences, whose overwhelming presence is itself in contrast with the so-called Continental Philosophy, i.e. Hermeneutics, Phenomenological, Existentialism and Fundamental Ontology, in the 20th Century,

⁷ Henrich, Dirk.Michael, *Landscape and European Identity*, In: *Filosofia e Arquitectura da Paisagem, Um Manual*. Centro de Filosofia da Universidade de Lisboa. Lisboa, 2013. Pag. 134.

and in Henrich words, 'the distrust in the direct appearance of things and the notion that the invisible is more true than the visible'. According to him, a clear example for this relationship between ontology and the twilight arrangement can be found in Heidegger's work, who does not merely reintroduce, (influenced by Søren Kierkegaard), angst as an existential term in western philosophy, but also launches metaphysics based mainly on concepts such as finitude and solitude.

'In itself, this would not be sufficient to weave together these concepts with the notion of Europe as an unclear landscape, if Heidegger's thinking did not reveal, and very intensely following his receipt and interpretation of Friedrich Hölderlin's work, the poetical and factice landscape as the space for deep thought for the truth of being and the being of truth.

'In itself this would not be enough to weave together these concepts with the notion of Europe as a rising landscape, had it not emerged from Heidegger's thinking, - and quite intensely from his perception and interpretation of Friedrich Hölderlin's work, - the poetical and factice landscape not emerged as space had for deep thought for the truth of being and the being of truth' (Henrich). Important texts if we want to consider the meaning of landscape in the ontological perspective of Heidegger's thinking are *Eräunterungen zu Hölderlins Dichtung*⁸, *Zu Hölderlin, Griechenlandreisen*⁹ and *Holzwege*.¹⁰

An earlier example, which was very significant in European culture, and is fundamental in order to understand the importance of geography, is in Immanuel Kant's work (1724-1808). He graduated in Physical Geography between 1756 and 1796 at the University of Königsberg and believed this to be basic science in any person's education. Johann Gottfried Herder (1744-1803), as a young man, attended Kant's lectures. He was very influenced by his Physical Geography and later became one of the best known writers on the subject. In his *Ideas for the Philosophy of History of Humanity*¹¹, Herder questions the effect of climate in the development of the body and soul.

⁸ Heidegger, Martin. *Eräunterungen zu Hölderlins Dichtung*. Frankfurt a. M.: Vittorio Klostermann.

⁹ Heidegger, Martin. *Zu Hölderlin, Griechenlandreisen*. GA 75. Frankfurt a. M.: Vittorio Klostermann.

¹⁰ Heidegger, Martin. *Holzwege*. Vittorio Klostermann. Frankfurt 1977.

¹¹ Herder, Johann Gottfried. *Ideen zur Philosophie der Geschichte der Menschheit*. Werke Bd. 6. Frankfurt a. M.: Deutscher Klassiker Verlag.

The start of this developing connection between man and landscape would be unthinkable without Carl Ritter's work (1779-1859), i.e. his approach to geography in relation to nature and the history of man, his connection between Geography and History, and also his introduction of Geography into Philosophy in order to illustrate geography's influence on the human spirit. Georg W. F. Hegel (1770-1831) adapts these theories in his introduction to *Philosophy of History*, 'The Geographical Basis of World History'¹². So, Ritter and Hegel have influenced Physical Geography considerably.

As a result of the emancipation of natural sciences, Philosophical Geography or Physical Geography has opened the way to the so called Geo-philosophy, whose denomination coincides partially with Geosophy, a term by geographer Friedrich Marthe (1832-1893) for a method, which links the different types of geography knowledge in order to reach a higher level of understanding about the global constitution of the earth and of the man who inhabits it.¹³ Both terms come from a growing interest for scientific exploration in the 19th Century, in their most part organised by geographical societies, such as the Royal Geographical Society (1830) or Portugal's Geographical society of Lisbon (1875). These important events in Europe's culture, happening at the height of European colonialism and imperialism, need to be taken as a decisive marker in the development of an European identity under the dualism of alterity and identity. Still, as stated by Henrich, Geophilosophy is distinguished from Philosophical Geography and from Geosophy at a decisive point, forcing a philosophy of *immanence* into opposition with a philosophy of *transcendence*, of the *corporeal* in opposition to the *incorporeal*, of *surface* in opposition to *depth*, and also as a consequence, the value of *space* over *time*. Later denominated *spatial turn*, this approach is clearly manifested in Nietzsche's work (1844-1900), particularly in his title *Also Sprach Zarathustra*, in which his philosophy is not simply the outcome of reading and studying culture, but also comes from physical experience of walking through the forests of Germany, and from the alpine landscapes of Switzerland and Italy. To Nietzsche, immanence and lived physical experience were fundamental, whereby the body which runs through a place and incorporates it, becomes itself a body in the body of the landscape. This experience puts the thinking body into movement and thinking about the place.

¹² Hegel, G. F. W.. *Philosophie der Geschichte*. Frankfurt a. M.: Suhrkamp Verlag.

¹³ Marthe, Friedrich, *Geopolitik*, in: *Historisches Wörterbuch der Philosophie*. Org. Joachim Ritter, Basel: Schwabe Verlag.

As a concept in immanent philosophy, and as approached by Nietzsche and Heidegger, Geophilosophy was introduced into philosophical discourse by Gilles Deleuze (1925-1995) and Felix Guattari (1930-1992) in their book *Qu'est-ce que la Philosophie?*¹⁴. And this work has opened up the scope for a wider interpretation and application of the concept of Geophilosophy.

Portugal's contribution to this geophilosophical vision allows for a deeper awareness of the inhabited territory through relationships with the human being who inhabits it (being and truth). Portuguese history offers Luís Vaz de Camões (1524-1580) as a personification of that tragical *modus vivendi* of creating from within life, or even the Sermons by Padre António Vieira (1608-1697), as they are the continuity to the description of lived experience. These works are the incarnation of their creators' life experiences. *The Lusiads* represents Camões's own journey and this narrative describes his own life and feelings during that voyage.

Returning to Fernando Gil, when referring to *the truth in The Lusiads* and in placing foundation syntax in juxtaposition to *lived experience* in an *indefinitely open process*, he turns to the expression *grammar of the senses*:

This instrument is imbricated with a grammar of the senses (orientation, touch, vision, hearing) and flows into metaphors and concepts. The proof is in the hallucinogenic product of operations and images of desire, working on that sensorial and linguistic material.¹⁵

Here, Gil projects the notion of process, of something wishful which is gradually built, as you establish a dialogue with your senses, with your memory, with the visible and the invisible, with experimentation and which leads to a hallucinogenic experience. We organize space in the same way we inhabit it and understand it. The feeling with which we inhabit in time – through vision, touch, smell and hearing – develops and is reflected in the way we think and construct space.

Strolling and sleeping in rhythm and understanding the rhythm of life and what surrounds it – nature and landscape – pulls us towards a notion of the sublime which can become a vehicle to other ideas. The sensitivity of this creator unleashes the imagination, as he moves through a particular place and through life, and involves himself in the rhythm and experience of feeling real life gradually. It is at this point that places blend together into spatial creation.

¹⁴ Deleuze, Gilles; Guattari, Felix. *Qu'est-ce que la Philosophie?*. Paris, Minuit. 1985.

¹⁵ Gil, Fernando, Macedo, Helder, *Viagens do Olhar – Retrospecção, Visão e Profecia no Renascimento Português*, Campo das Letras, 1988, pag. 72.

Some fundamental contributions into this side of Geophilosophy were offered by Oliveira Martins¹⁶ (1845-1894), whose book on contemporary Portugal¹⁷ was published in Portugal, in 1895; by Teixeira de Pascoaes (1877-1952),¹⁸ who publishes, in 1909, his title *Senhora da Noite* and, in 1915, a book about the art of being Portuguese, *A Arte de Ser Português*; by Jorge Dias¹⁹ (1907-1973), who publishes, in 1948, his title *Vilarinho da Furna*²⁰, *Uma Aldeia comunitária*, and *Rio*

¹⁶ Oliveira Martins was an eclectic author with a philosophical attitude and an open mindedness that was averse to rigidly constructed structures. He oscillated between illuminist rationalism, positivism and the romantic German movement. For this reason his life was marked in different stages which were influential to him and helped him develop a critical view while sharing new ideas as they emerged. However, Hegel's importance in the same century influenced his thinking greatly, as he considered him 'the Aristotle of the Modern Age'. To Oliveira Martins, the true reality came from the ideal, it resided in spirit, as he states in his *History of Portugal*. In this sense, in its substance, the history of man was no more than the revelation of spirit: 'The manifestation of conscious Spirit, in its plenitude, is the beginning of the world and the purpose of History'. This ontological concept of History sees the gradual revelation of the spirit as 'fatal law of evolution', in face of which the individual affirms himself as a moral and free being.

¹⁷ Martins, J. P. Oliveira. *Portugal Contemporâneo*. Martins. - 3ª ed. (postuma) e com alterações e aditamentos deixados pelo autor. 1895.

¹⁸ Pascoaes, Teixeira, *Senhora da Noite/Verbo Escuro*, Assirio e Alvim. Lisboa, 1999.

Pascoaes, Teixeira, *A Arte de Ser Português*, Assirio e Alvim. Lisboa, 2007.

¹⁹ António Jorge Dias (1907-1973). He was one of the figures who contributed the most to the progression of ethnographic studies, and he was the most prominent figure in Anthropology in Portugal. He completed a Honours Degree in German Philology at the University of Coimbra, and was awarded a Doctorate in Ethnology at the University of Munich, in Germany. In 1947 he established the Ethnology Studies Centre at the University of Oporto. He was director of the Ethnographical department at the Peninsular Ethnology Studies Centre and one of the great instigators of the Ethnographic Atlas of Portugal. Jorge Dias created and lead research teams who played a decisive role for the development of Ethnology in Portugal. He was also a lecturer at the Faculty of Arts at the Universities of Coimbra, Oporto and Lisbon and was a member of the editorial board for the journal *Ethnologica Europea*.

An eclectic author eclético, he was influenced by different theoretical currents during his time, such as 'culture and personality', 'evolutionism', 'diffusionism', 'historical particularism' and 'structural-functionalism'.

²⁰ Dias, Jorge. *Vilarinho da Furna: uma aldeia comunitária*. Lisboa: Imprensa Nacional, Casa da Moeda, 1983. (Temas Portugueses). 1.ª ed., 1948.

*de Onor - Comunitarismo Agropastoril*²¹, in 1953; and by Orlando Ribeiro (1911-1997)²², who publishes *Portugal, o Mediterrâneo e o Atlântico*²³, in 1945, which became an influential work in Portugal, and later by *Inquérito à Arquitectura Popular em Portugal*²⁴ issued by the Portuguese Architects Union. These works were of

²¹ Dias, Jorge. *Rio de Onor - Comunitarismo Agropastoril*. Editorial Presença, 1984.

²² Orlando Ribeiro (1911-1997) graduated in Geography and History in 1932 and was awarded a PhD in Geography by the Faculty of Arts of the University of Lisbon in 1936. In 1937 he moved to Paris to work as a reader of Portuguese at the Sorbonne, where he would widen horizons with masters such as Marc Bloch, E. de Martonne and A. Demangeon. In 1940 he returns to Portugal to begin his activity as a university professor, first in Coimbra and later, in 1943, in Lisbon in which university he founded the Centro de Estudos Geográficos. Particularly important landmarks of his career are *Portugal, o Mediterraneo e o Atlantico*, one of his best known works of synthesis, first published in 1945, and the creation of Finisterra in 1966, a journal that still continues as one of the major publications to divulge the Portuguese geography, at a national and international level.

Geography professor and researcher, Orlando Ribeiro is acknowledged as the renovator of this science in Portugal and the best-known Portuguese geographer at the international level. The vast work of his long and intensive career, reaching beyond the advances of Geography, reveals a wide range of interests and a very personal view of the World.

The renovation of the geographies, first of all, the consideration of the human factor as central to the understanding of geographic entities, perceived as a synthesis of many realities.

²³ Ribeiro, Orlando. *Portugal, o Mediterraneo e o Atlantico*. Livraria Sá da Costa, Lisboa 1987 (5.^a Ed.).

²⁴ *A Arquitectura Popular em Portugal*, Lisboa, 1961, editado pelo Sindicato Nacional dos Arquitectos, 2 Volumes.

Overall this was an approach to the reality of popular architecture, from a perspective which was more disciplinary, (under sponsorship of Estado Novo) - i.e. popular architecture forms - than anthropological - i.e. people's way of live. But if the various teams searched in popular architecture mainly its rational or even functional side, and thus its relationship with modern architecture - which these architects practiced or intended to - this survey was nonetheless useful to raise architects' awareness to the need to remaining closer to national realities and raise awareness about certain methods and studies, which involved other disciplines, such as history, economy, geography, psychology and anthropology. At a disciplinary level it left architects in search for Le Corbusier and his five points only to find a much vaster reality, which brought them closer to F. L. Wright and Alvar Aalto.

Zone 1 Minho: Fernando Távora (1923-2005), Rui Pimentel (1924-200?),

António Menéres.

Fernando Távora: Fernando Távora, participated in ODAM (1947/52), professor at EBAP since 1951, was a member of the CIAM, and had, at the date of the Inquiry, the District of Ramalde, the housing block in Foz do Douro, and the Santa Maria da Feira Market.

Rui Pimentel, was member of ODAM, with Mario Bonito, made the project of the 'bloco de habitações do Ouro' (1950) and as neo-realist painter, signing Ar.Co., had participated in the General Exhibitions of Plastic Arts (1946-56).

Zone 2 Trás-os-Montes: O. L. Filgueiras (1922-1996), Arnaldo Araújo (1925-1984), Carlos Carvalho Dias.

Octávio Lixa Filgueiras, in 1955 publishes by the Institute of High Culture and in 1957 he became an assistant at ESBAP.

Arnaldo de Araújo, without the architect's degree (obtained in 1957, with the CODA resulting from the Inquiry) had participated in the CIAM X.

Zone 3 Beiras: Keil do Amaral (1910-1975), José Huertas Lobo (1914-1987), João José Malato (1926-2003).

Francisco Keil do Amaral, the oldest and driving force for the idea, with an extensive work: Pavilion of Portugal at the Paris exhibition in 1937, Montes Claros-Monsanto Park, Lisbon Airport, Fil Pavilion, etc.. He published in *Arquitectura e Vida*, and *Lisboa-Cidade em Transformação*. He was a founding member of ICAT and was the main promoter of the General Exhibitions.

Zone 4 Estremadura: Nuno Teotónio Pereira (1922), António Pinto de Freitas, Francisco Silva Dias (1930).

Nuno Teotónio Pereira, in the time of the beginning the Inquiry, had already made the 'Captação de água' in the lezíria do Tejo in Valada do Ribatejo, 1948-1949; The Church of 'Igreja das Águas' in Penamacor, 1949-1953 (published in the magazine *Arquitectura* nº 60 and where the plastic artists Jorge Vieira collaborated, with the great bronze crucifix, António Lino with the baptistery mosaic and António Paiva with the panels of polychrome wood; The EDP Substation of Águas Santas in Ermezinde, 1950; The social housing Braga, Castelo Branco, Póvoa de Santa Iria, Barcelos and V. N. Famalicão, 1950-1960;

Zona 5 Alentejo: Frederico Jorge (1915-1994), A. Azevedo Gomes, A. M. Antunes.

Zona 6 Algarve: Artur Pires Martins (1914-2000), Celestino Castro (1920-2007), Fernando Ferreira Torres (1922 - 2010).

Celestino de Castro had made two precious homes in Porto. The housing José Braga 1948/50, presented as CODA, and published in the magazine "Architecture" Nº. 32. and housing in the Amial 1950/52.

Each area is presented in an introduction where each team emphasizes the options and choices of the examples collected, and presents a historical and geographical context.

paramount importance in Portugal's academia because they represented, to a degree, the critical thinking at the time. The authors reflected on the theories of the greatest European thinkers and aimed to introduce a critical perspective into Portuguese thinking. In this respect, and as a critic, Moniz Barreto²⁵ understood the systematic concept of landscape based on a 'scientific and aesthetic plurality'. In his preface to Oliveira Martins's *Contemporary Portugal*, he develops this concept very clearly, stating that 'a landscape is a set of material elements coordinated in a specific way in space and, to a degree, reflected in the mind'²⁶. Here, Barreto was referring to the need of introducing scientific learning in Schools allied to the plurality and aesthetic freedom. On this notion of landscape physiognomy, which would later influence Geopsychology, and to use Orlando Ribeiro's words, Barreto aimed to carry out 'the study of the human soul under the influx of time, of the earth, the climate and the landscape'²⁷.

Later on Ribeiro would become very important for the teaching of architecture in Portugal. Owing to his influence on the Survey on Portuguese Architecture, and in light of his work *Portugal, o Mediterrâneo e o Atlântico*, published in 1945, he wanted a new scientific focus on learning allied to an awareness of the rural world and the degraded urban areas to be introduced directly into the organisation of Schools, particularly ESBAP. His was a new scientific vision and also a critical one

Each team is free to guide their survey, but all have a typological map, the summary table of the surveyed typologies and their location. Each example is documented with drawings (surveys, maps, sometimes sketches) and photographs.

The plastic values, to emphasize the quality of the photographs accompanying the architectural surveys. The architects of the survey, all trained in the Schools of Fine Arts and some of them dedicating themselves to painting, are sensitive to the plastic value of the elements and materials and especially their textures in the observed architecture.

²⁵ Guilherme Moniz Barreto (1863-1896) was a literary critic who became known for being one of the few Portuguese theorists to try a scientific approach to literary criticism and a positivist approach to the study of Portuguese literature. In spite of his early death, at the age of 33, he was one of the most astute and interesting literary critics in the late 19th century. He was a very sharp observer of the Portuguese cultural and literary panorama of his time and preceding decades, and he introduced objective (scientific) literary criticism into the lusophone world, in line with the doctrines of the determinist Hippolyte Taine's.

²⁶ Moniz Barreto, Guilherme. *Prefácio a Portugal Contemporâneo*. de Oliveira Martins. Europa-América, 1982. Page 28.

²⁷ Ribeiro, Orlando. *Opúsculos Geográficos*. Volume I: *Síntese e Método*. Lisboa: Fundação Calouste Gulbenkian. Page 29.

in relation to the specific reality of Portugal, which would be translated into teaching at the Oporto School, as discussed further on. He influenced scientific thinking in Portugal and was a precursor of the notion of Philosophical Geography in academic thinking, particularly in teaching of Architecture at ESBAP. It is here that he introduces and brings together Science and Philosophy²⁸:

‘Epistemology’, i.e. knowledge which derives from experience; ‘Gnoseology’, which stems from ideas and not from facts; ‘Theory of Knowledge’, in which reality itself can be put into question. Actually, the famous ‘problem of universals’ relationship between particular and general, which runs through medieval christian philosophy and will probably never be resolved.

Along the lines of Humboldt, Goethe or Einstein, logical in understanding, I strongly believe in ‘our world’s internal harmony’; taking Jacques Monod as a benchmark for the scientific method, knowingly aware that nature is objective and not ‘projective’. Without ignoring that, behind the clarity which reason brightens up, remains the mystery philosophical thinking aims to penetrate, often in contradictory ways. Contemporary to Newton, who crowns a century of investigation about the structure of the intelligible universe, we can find Locke’s realism of *Nihil est in intellectu quod prius non fuerit in sensu* in perfect harmony with scientific development of the time; and Berkeley’s idealism; ‘matter not being cognoscente nor cognoscible one cannot attribute any kind of existence to it’; like Schopenhauer, he moves in ‘The World as Will and Representation’, an expressive title for a notion no scientist could ever accept.²⁹

In opposition to mnemonic teaching, Orlando Ribeiro postulates scientific leaning³⁰ that helps to develop research and professional competence. With this purpose in mind, he presents various strategies, namely team work supervision, publication of scientific work by teaching staff, secondary education teaching by researchers, allowing the student greater freedom in organising his studies, and promoting scientific values (freedom of conscience, critical attitude, disinterested curiosity). Based on his own experience, and evoking the creation of the Centre for

²⁸ From here it is possible make a certain analogy with Italian Neorealism, either through some information that came through the Italian magazine ‘casabella’, or through some travels made by some architects on the time.

²⁹ Ribeiro, Orlando. *Geografia e Reflexão Filosófica*. Comunicação. Page 200 and 201.

³⁰ Orlando Ribeiro. *A Universidade e o espírito científico (1949)*: in Problemas da Universidade. Lisboa, Livraria Sá e Costa, 1964. Page 20.

Geographical Studies, Ribeiro believed a university should make science happen, and he went as far as fighting for the introduction of studies about Portugal.

‘But national dignity demands that Portuguese scientists cover, with their own efforts, the scientific acknowledgement of our territory across three quarters of the world’.³¹

This scientific model presented by Ribeiro is along the same lines as that used in research centres at Lisbon’s Faculty of Medicine, where from very early on they have tried to develop research linked to teaching. These were the two converging fields, teaching and research, that would be later tried in Architecture, particularly at ESBAP, in the early 1950s. In March 1953, Ribeiro was invited to deliver a course in Human Geography by Ramos³², and through the Centre for Geographical Studies he supported the Survey into Portuguese Traditional Techniques and Expressions, carried out towards the end of 1953 in the North of Portugal by students, under the supervision of Fernando Távora, within the scope of the Centre for Architecture and Urbanism Studies.

Ribeiro’s 1949 Conference³³ also follows all work on the Reform of Artistic Teaching, highlighting the awareness that at the University and the School a reform of methods and uses was as important as any reform in the law. These methodological propositions are interdisciplinary and pertain to a modern, democratic and humanist style of teaching which promotes the relationship between teaching and research, the study of social problems, the cooperation between teachers and students, learning through experimentation, professional teaching, as well as student participation in organising and managing the degree programme, as an integral member of society.

Modern pedagogy has emerged from a will to contradict traditional teaching, whether it be artistic, academic, mnemonic, encyclopaedic or even authoritarian. It explores and experiments on different approaches which are in truth complimentary to each other. Modern teaching of architecture is thus linked to democratic, humanist, technical, scientific, experimental, pragmatic, professional and even academic teaching for subjects which were outside of academia, such as architecture.

Following a visit to Guimarães by Orlando Ribeiro in May 1953, his course programme about ‘Human Geography’ provided theoretical backing to works on

³¹ Ibidem.

³² Carlos Ramos had family relations with Orlando Ribeiro.

³³ Inaugural Conference to mark the start of teaching in 1949.

popular architecture which were starting to be developed at the Centre for Architectural Studies and Urbanism - Centro de Estudos de Arquitectura e Urbanismo (CEAU) - by Fernando Távora and which would lead to the Survey on Portuguese Regional Architecture³⁴ a few years later.

Ribeiro's influence is easily understood both on studies about popular architecture that would be developed at ESBAP, and also on the multidisciplinary and transparadigmatic perspective of these studies, as well as the scientific approach that would be implemented in architectural teaching.

We believe geography, which we now propose to study, to be a philosopher's preoccupation, if it was indeed so in any other science... Polymathy (multidisciplinarity), which alone can lead to the conclusion of this work, does not exist in any man who does not simultaneously contemplate the divine and the human, the knowledge of which they call philosophy.³⁵

The problem of Popular Architecture raised by Keil do Amaral after 1942 and by Távora in 1945 in 'Problema da Casa Portuguesa' (The Portuguese House Problem) is the object of research³⁶ at ESBAP with this study promoted by CEAU, in coordination with the Centre for Geographical Studies of Lisbon's Faculty of Arts³⁷

³⁴ Carlos Carvalho Dias relates the importance of these lessons and the presence of Orlando Ribeiro's book *Portugal, o Mediterrâneo e o Atlântico*, published by Coimbra Editora, Coimbra, in 1945 at the Trás-os-Montes Survey team's room. This was coordinated by Octávio Lixa Filgueiras. Dias, Carlos Carvalho. Novembro, 2008. In: Gonçalo Esteves de Oliveira do Canto. *O Ensino Moderno da Arquitectura A Reforma de 57 e as Escolas de Belas-Artes em Portugal (1931-69)*. Coimbra, Doctoral Thesis. DARQ-FCTUC, 2011.

³⁵ Ribeiro, Orlando. *Geografia e Reflexão Filosófica*. Comunicação. Pages 200 and 201.

³⁶ Popular architecture was being studied by anthropologists and ethnologists. Examples already cited, *Portugal Contemporâneo*, 1895, *a Senhora da Noite*, 1909, *A Arte de Ser Português*, 1915, *Vilarinho da Furna*, *Uma Aldeia comunitária*, 1948, *Rio de Onor - Comunitarismo Agropastoril*, 1953 e *Portugal, o Mediterrâneo e o Atlântico*, 1945; and also by Brazilian architect Lúcio Costa, who visited Portugal several times in 1952, and made numerous sketches of cities, towns and villages, registering various aspects of Portuguese architecture and urbanism.

³⁷ Founded in 1943 by Orlando Ribeiro.

and with the Centre for Peninsular Ethnology of Oporto's Faculty of Sciences³⁸. The 'Survey on Portuguese traditional expressions and techniques' was conducted at the end of 1953 by the School's students under the supervision of Fernando Távora in the north of Portugal, from Vila do Conde to Guimarães, including Póvoa de Varzim, Viana do Castelo, Ponte de Lima, Ponte da Barca, Arcos de Valdevez, Soajo and Braga.

This study will have contributed to the involvement of Carlos Ramos and the School in the process that has led to the start of the Survey/Study on Portuguese Regional Architecture, in October 1955, which was then published in book form in 1961 titled *Arquitectura Popular em Portugal*, i.e. Popular Architecture in Portugal.

During this time, Carlos Ramos chaired the Oporto district branch of the National Architects Union and organises the training process for teams in the North, where the aim was for the head of the team not to have 'professional maturity but rather and honest interest for the problem'. So these teams are formed by both architects and students linked for ESBAP, namely Fernando Távora with students Rui Pimentel and António Menéres, and Octávio Lixa Filgueiras with students Carlos Carvalho Dias and Arnaldo Araújo.

During the Study/Survey, both teams would come together at the School in the union's room for meetings, where according to Carlos Carvalho Dias, Filgueiras's team also had an office. It is in this context that the book from the Study will have great impact within the School in integrating popular architecture as part of the curriculum.

These studies were a major influence in Portugal's academia, for the geographical and cultural knowledge they imparted and for their different approach to reality in the way architecture was done and taught. The study into Portuguese regional architecture had a major impact in Portugal owing to its outcome and also the fact that the architects who took part in it were, or would become involved in teaching architecture.

These works show great rationality, in their constructive process, rather simple and geometrical in its construction and materials, and for their layout, organising space for a specific type of living and function.

³⁸ Centro de Etnologia Peninsular, which was founded in 1947 by Jorge Dias, Ernesto Veiga de Oliveira, Fernando Galhano e Benjamim Pereira, and where anthropological and ethnographic studies about the house are conducted.



Figure 1: Image from the study: 'A casa assente em *pilotis*' (The house on *pilotis*). Photo published in *Arquitectura Popular em Portugal*.

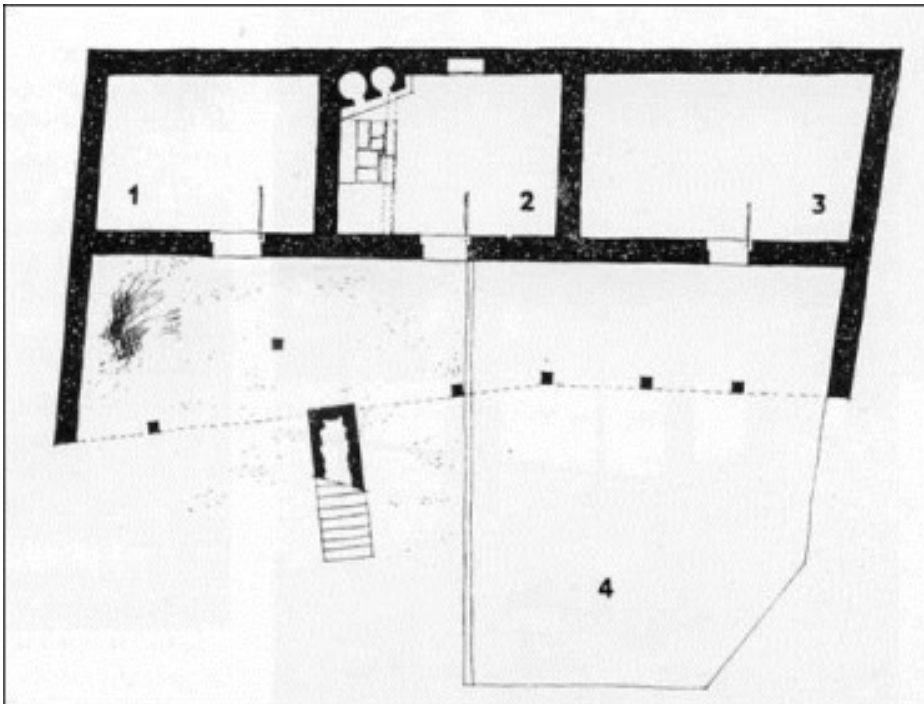


Figure 2: Ground floor from the study: 'A casa assente em *pilotis*' (The house on *pilotis*). Photo published in *Arquitectura Popular em Portugal*.

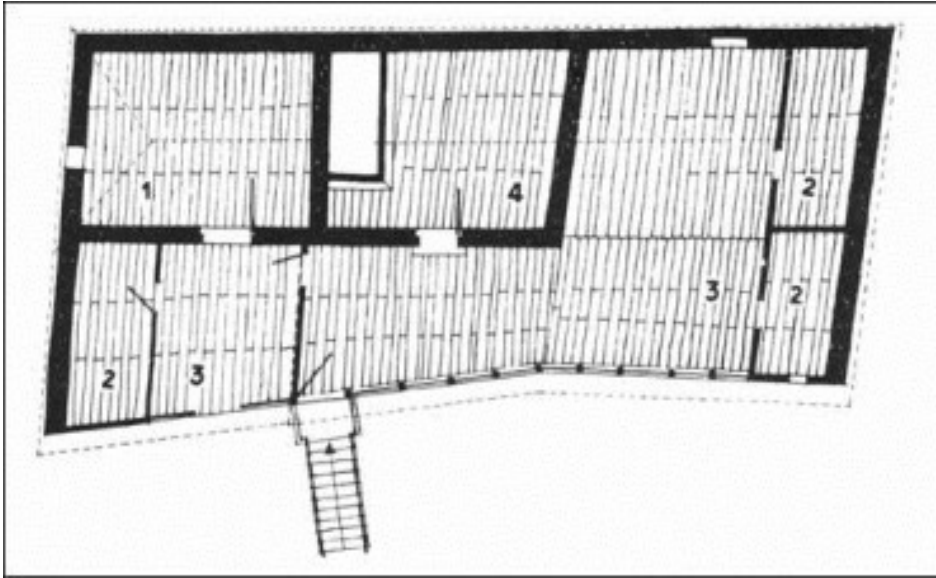


Figure 3: First floor from the study: 'A casa assente em *pilotis*' (The house on *pilotis*). Photo published in *Arquitectura Popular em Portugal*.

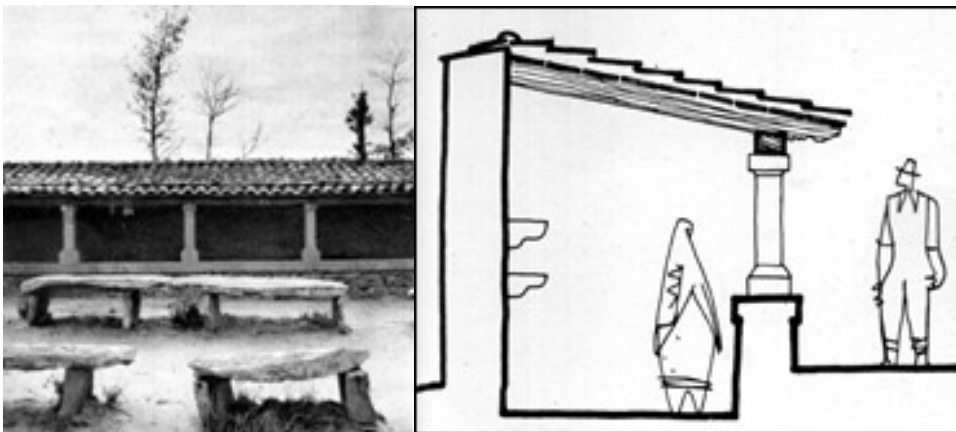


Figure 4: Caçarelhos. Terras de Miranda. Local da feira. Capela, alpendre e mesas de pedra. (Market place. Chapel, porch and stone tables). Porch cross-section and detail, external table detail. Photo published in *Arquitectura Popular em Portugal*.



Figure 5: Azenhas do Mar. Photo published in *Arquitectura Popular em Portugal*.

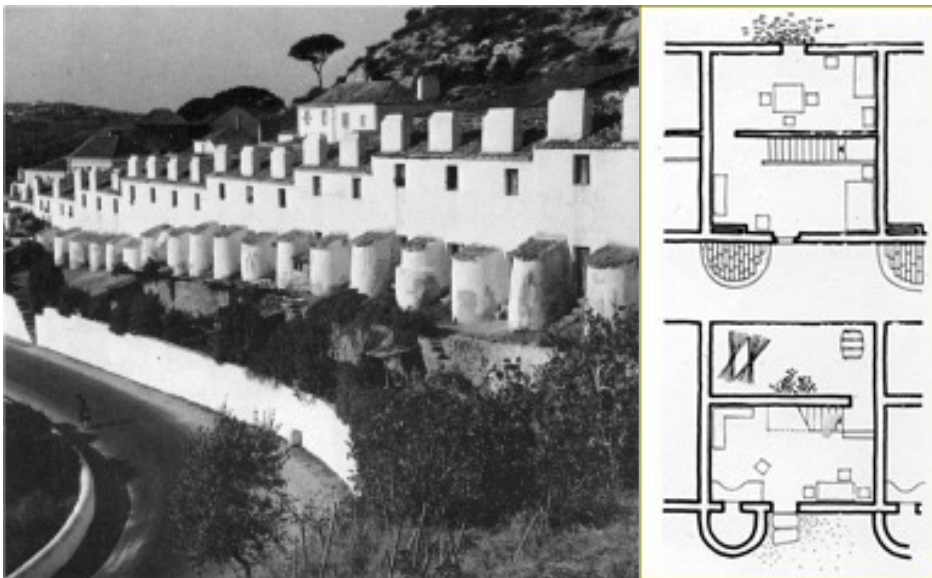


Figure 6: 'Casas dos ilhéus' Picanceira, Mafra. Image and section. Photo published in *Arquitectura Popular em Portugal*.



Figure 7: Stilted beach huts at Praia de Mira. Photo published in *Arquitectura Popular em Portugal*.



Figure 8: Terraced complex at Fuseta. Photo published in *Arquitectura Popular em Portugal*.



Figure 9: General view of Terraced complex at Fuseta. Photo published in *Arquitectura Popular em Portugal*.

Further evidence of the importance of the referred study came at CIAM X, in August 1956, in Dubrovnik, with the participation of key architects, namely Fernando Távora, presenting his Santa Maria da Feira Market project, and Viana de Lima, presenting his Bragança Regional Hospital project. The same event also saw the exhibition of the Rural Habitat project designed by a team of architects, which included Octávio Filgueiras, Viana de Lima, Fernando Távora, Arnaldo Araújo, Carvalho Dias and Alberto Neves, created at the same time of the Study on Popular Architecture and illustrating the search for expressions of the real Portugal.



Figure 10: Portuguese team presentation CIAM X programme – Dubrovnik 1956. Panel 1.

Source: http://lh6.ggpht.com/_FkKgTDI7ngU/TXZ3oydMP5I/AAAAAAAAOck/hYpryk0fCf8/s1600-h/inq1471.jpg.

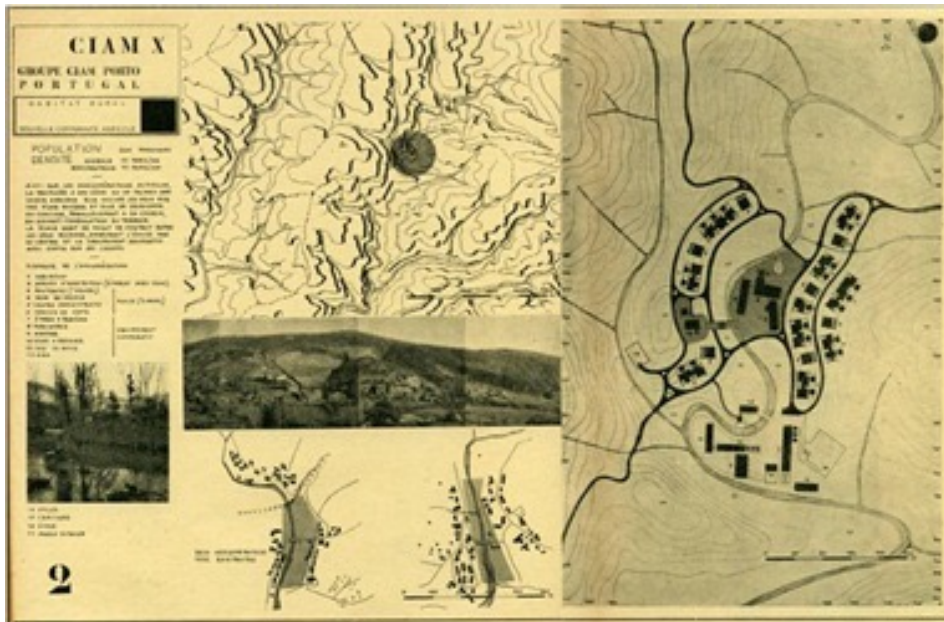


Figure 11: Portuguese team presentation CIAM X programme – Dubrovnik 1956. Panel 2.

Source: http://lh6.ggpht.com/_FkKgTDI7ngU/TXZ3oydMP5I/AAAAAAAAOck/hYpryk0fCf8/s1600-h/inq1471.jpg.

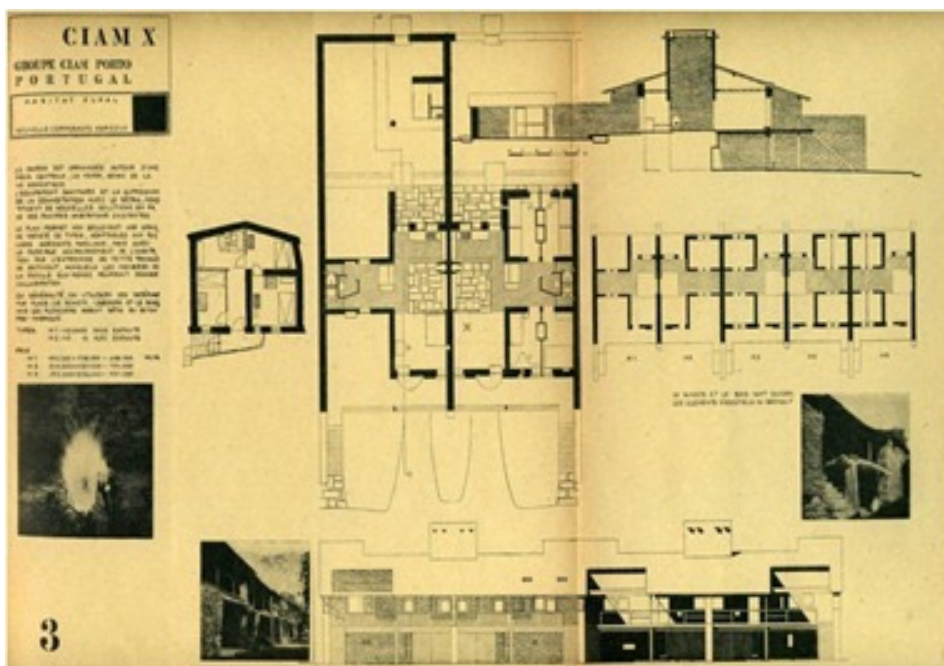


Figure 12: Portuguese team presentation CIAM X programme – Dubrovnik 1956. Panel 3.

Source: http://lh6.ggpht.com/_FkKgTDI7ngU/TXZ3oydMP5I/AAAAAAAAOck/hYpryk0fCf8/s1600-h/inq1471.jpg.



Figure 13: Portuguese team presentation CIAM X programme – Dubrovnik 1956. Panel 4.

Source: http://lh6.ggpht.com/_FkKgTDI7ngU/TXZ3oydMP5I/AAAAAAAAOck/hYpryk0fCf8/s1600-h/inq1471.jpg.

The Dubrovnik 1956 CIAM X, organized by Team 10, confirms the detachment, - implied at CIAM IX in Aix-en-Provence in 1953, - by a group of architects which included Peter and Alison Smithson, Aldo Van Eyck, Giancarlo De Carlo, Jaap Bakema, Georges Candillis and Shadrach Woods, now also joined by Jose Coderch, Ralph Erskine, and Alexis Josic. The argument basically hinged on the content of urban planning, of the city and the territory, and the awareness that the dogmatized principles of the Modern Movement and, particularly, the Athens Charter, were not only obsolete but did not respond to the emerging problems faced by architects and urban planners. On this subject and the meetings in Royaumont (1962), Távora writes:

Candilis was presenting his plan for 25000 inhabitants for Toulouse that had been designed in five months, to which Coderch remarked he would need a whole six months to study the project of a small house. This striking contrast can show us quite clearly the dimension of the problems which start to worry us and which we must solve. Not so many years ago, these were problems faced merely by visionaries, but are now the stark reality. In my opinion, the truth was on both sides, only the awareness of the phenomenon, no longer merely an utopia, but a living reality, emerges now in its full breadth. The need for a new digest between 1 and 25000 becomes increasingly essential. Regardless of the sense, meaning or breadth we may wish to award this contrast, we will only come to realise it does exist everywhere in our world; (...)

How can we reach an essential synopsis between two elements of the same continuous reality, which are so real and yet apparently so opposed?³⁹

Távora tells us about differing views on the role of architecture and of the architect in society, which were becoming apparent at meetings. These were different ways of looking at the future, the beginning of post modernism. To a degree these differing views were also discussed at the heart of EBAP⁴⁰ and would influence the institution's way forward.

The contextualisation of this issue follows the pedagogic views postulated by Walter Gropius (1883-1969), from the beginnings of Bauhaus to the CIAM international conferences on modern architecture and including the Harvard School. Given the recognition of the role played by Gropius and by Bauhaus in the teaching of architecture, owing to its historiography, from Bruno Zevi to Manfredo Tafuri, the study of its pedagogic action brings us closer to the Portuguese context. Indeed, the similarities between Walter Gropius and Carlos Ramos (1897-1969) are acknowledged by Ramos himself, when he proposes the translation into Portuguese of Gropius's 'Blueprint for an architect's training'.

This humanist side can be analysed from two perspectives: the construction of two schools of architecture, Bauhaus (1919-1928) and Harvard's Graduate School of Design (GSD) (1937-1952); and its role in the debate about teaching across American teaching associations, such as the Association of Collegiate Schools of Architecture (ACSA), and also at the CIAM, where Sigfried Giedion (1888- 1968) and Ernesto Nathan Rogers (1909-69) established the commission for the teaching of Architecture.

In Portugal, 1933 sees the creation of the National Architects Union, i.e. *Sindicato Nacional dos Arquitectos* (SNA), a corporative institution, whose subscription was compulsory. The Porto district branch is created in 1937 and later the SNA's application to create the Portuguese Institute of Architects, i.e. *Ordem dos Arquitectos*, receives government approval and is followed by an application for the creation of a Portuguese branch for the international meetings of architects known

³⁹ Távora, Fernando. *O encontro de Royaumont*. In: *Arquitectura*, N.º 79. Julho de 1963. Ainda In: *Fernando Távora "O encontro de Royaumont", "Da Organização do Espaço: Da Harmonia do Nosso Espaço", "Da Harmonia do Espaço Contemporâneo" – Prólogo*. Figura Eminente da U. Porto: Fernando Távora. Fundação Marques da Silva. 2013. Page C3_41.

⁴⁰ Escola de Belas Artes do Porto.

as RIA (*reuniões internacionais de arquitectos*). In 1947 an organisation for modern architects, i.e. Organização dos Arquitectos Modernos (ODAM), is established in Oporto, and in 1948 the first National Architects Conference takes place, creating an ideological basis for modern architecture in Portugal. Some years later, in 1955, the Study into Portuguese Regional Architecture is started, and in 1957, from 4th to 7th October, the first Meeting of Architects takes place at EBAP, with sessions being delivered inside the Architecture Pavilion, at which the training of architects was one of the topics.⁴¹

And so, gradually, Carlos Ramos starts to change and created the Oporto School, by introducing this humanist side into EBAP.

That way of creating architecture is mainly due to Carlos Ramos who managed to develop a sense of school, where he instilled a dynamic that accompanied the transformations at the root of Portuguese society. As an Architecture Professor at the Fine Arts School in Porto (EBAP, Escola de Belas Artes do Porto) and a great instigator of the modern movement Ramos invited Fernando Távora as his assistant in 1951.

He was an inspired precursor, in the attempt to build a modern and updated course, pedagogically autonomous, a research and discussion platform of the most qualified professionals in our city, open to the creative initiative of its members and to the critical dialogue with the exterior, socially and culturally participatory. (...) His victory was clear.⁴²

Carlos João Chambers Ramos was born in 1892, in Porto, and studied at EBAL - Escola de Belas Artes de Lisboa, from 1915 to 1921.

In 1919 he started working with architect Ventura Terra, with whom he stayed until 1921 and then left to work with architect Raul Lino. After this period, his works are influenced by Art Déco and on the second half of the 1920's and in the 1930's by Walter Gropius and the Bauhaus, which is evident when observed through rationalism in his projects for the Pavilion of the Oncology Institute in 1927 and for the Institute Dr. Navarro Paiva in 1931, both in Lisbon.

Following the retirement of architect Marques da Silva, he was invited to teach at EBAP - Escola de Belas Artes do Porto, where he stayed until 1967,

⁴¹ *Revista Arquitectos*. Publicação da Associação dos Arquitectos Portugueses, N.º 0, Outubro de 1988.

⁴² Costa, Alexandre Alves, *Introduction to the Study of the History of Portuguese Architecture*, FAUP Publicações, 1995, p. 98.

after becoming the director of the school in 1952.⁴³ When he joined ESBAP, Carlos Ramos encountered a traditional educational system, overly academic and bureaucratic, which he began trying to transform in the teaching of Architecture by introducing an update to that institution's working methods. He also introduced a liberalisation of rules for competitions and any prior preparation of their themes, organising seminars on theory and promoting the connection between building competitions and composition competitions, the opening of a parallel pedagogic activity and fomenting the introduction of Urbanism as a subject.

In the 1950s he invited well established architects as well as young architects engaged in the transformation of Portuguese architecture to join the teaching staff at EBAP. They included Agostinho Ricca, José Carlos Loureiro, Mário Bonito, Fernando Távora who were members of ODAM – Organization of Modern Architects, thus confirming his open mindedness regarding new convictions. These changes, introduced both at an educational level and to his academic staff, restructured a school which, over time, would have a decisive influence on Portuguese architecture, mainly from the 1960's and the 1970's and would become known nationally and internationally as 'The Porto School'.

The Porto School was also influenced by British culture⁴⁴ which was very present in Porto. It was influenced by its natural and craft architecture, yet filtered by the modern, by Leslie Martin's ideals (vide page 80) with participation by CIAM and RIBA. This is a new poetics, a new vision of the world, one which comes from the earth with life's spontaneity through a filter of modernity. And opposed to the individualism and personalism of architecture, i.e. opposed to the selfish act of its creator.

Today the Faculty of Architecture is a clear follower of a discipline and educational project initiated at ESBAP. Its creation generates subjective conditions in which to renew the quality of teaching and to qualify architectural issues, to the extent that, the various individuals involved were entrusted with the development of ideas and the application of those ideas in

⁴³ Costa, Alexandre Alves, *Introduction to the Study of the History of Portuguese Architecture*, FAUP Publicações, 1995, p. 104.

⁴⁴ This influence came from the strong British presence in Porto, but also from Raul Lino's and Fernando Távora's interest in the Arts and Crafts Movement. Both had lived and had links to Britain.

the didactics of the project, a project that would suffer again the reality, as concrete utopia, as the beginning of hope.⁴⁵



Figure 14: Carlos Ramos - Pavilion of the Oncology Institute (1927-1933).

Source: https://www.google.pt/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&ved=0ahUKEwjsgY-CiJ_KAhWJ1xoKHfZ4DL0QjRwIBw&url=https%3A%2F%2Fpt.wikipedia.org%2Fwiki%2FCarlos_Jo%25C3%25A3o_Chambers_Ramos&bvm=bv.111396085,d.d2s&psig=AFQjCNEI3fifwgTOIW_rmAAxWOj0A9FSAA&ust=1452509034446756.

As can be observed in the image depicting the Pavilion of the Lisbon Oncology Institute (1927-1933), Carlos Ramos, had an eminently modern vision. His ideals focused on transforming and modernising the country, and his activity at EBAP started by laying the foundations for a change towards modernising teaching during the 1940s. From 1952, as director he became dedicated to building the Fine Arts School as a collaborative and liberating space. His cultured vision allowed him to perceive this School as a whole and not merely as a set of degree courses, bringing it much more in line with the university spirit. The collaborative effort between the arts should extend to a collaboration between academic staff and students, offering a liberating space in exchange for a responsible commitment towards the School. In between the freedom he was able to conquer within the School and the watchful eye of the fascist regime, Carlos Ramos was able to create a transparent environment, which transpired clearly in his inauguration speeches at

⁴⁵ Mendes, Manuel. IN: Costa, Alexandre Alves. *Introduction to the Study of the History of Portuguese Architecture*, FAUP Publicações, 1995, page 105.

major and well publicised exhibitions, where ministers and students met. He made use of the state's propaganda as a wide mediatic channel to build a public space open to modern education.

Taking into account the various reforms introduced into EBAP, the institution departed gradually from a more traditional route of 'classical humanism' and exchange between Architecture and the *Beaux Arts*, towards a modern method and a more 'technical' School. This was influenced by the European modernisation process (appendix 9.2).

In practical terms and from a scientific viewpoint any changes between the 1931-39 and the 1939-45 Reforms were minor (appendix 9.2), merely reflecting variations to the names of subjects taught. Pedagogically, however, changes were more significant, with new lecturers introducing new methodologies and subject areas. By contrast, the 1945-52 Reform (appendix 9.2) saw more relevant changes, at all levels. New subjects were introduced under the directorship of Joaquim Lopes, namely Architecture, Construction, Urbanology and Projects, and Urban Works.

With the 1952-57 Reform (appendix 9.2), Carlos Ramos continued in the same line as Joaquim Lopes. New pedagogical and methodological approaches were applied in the teaching of History of Art and Archeology under the leadership of Artur Nobre de Gusmão, as head of these subject areas. Developing a School culture through extracurricular activities lead to significant changes in the teaching and learning process. The Architecture degree programme sees minor changes to its complement of teachers, now reaping the benefits after having been reinforced during the directorship of Aarão de Lacerda and Joaquim Lopes. This also brought regularity to the development and delivery of subjects in the curriculum for the Special Course and Degree programmes, as a result of the commitment shown by new lecturers; leading, in turn, to a cohesive and modernised production, as evidenced annually at major exhibitions.

Artur Nobre Gusmão (1920-2001) belonged to a generation of historians who began to delve into contemporary art history and criticism, establishing a link between history and society (appendix 9.2). His collaboration, along with José-Augusto França, in Mário Tavares Chicó's *Dicionário da Pintura Universal* (Universal Painting Dictionary), from 1959, followed by his joining the board of *Serviço de Belas-Artes* (Fine Arts Service) in 1960, were within the remit of his 'medieval studies', as França called them, and as part of a systematic process towards developing a contemporary cultural space.

First and second year History of Art, as stated by Alexandre Alves Costa⁴⁶, who had been taught by Gusmão in 1956-57 and 1957-58, maintained a 'a systematic, descriptive and chronological discourse, without any reference to its contemporary context' throughout the 1931 Reform (appendix 9.2). As part of an education system intent of being modern, this method of teaching History of Art merely added to the student's general knowledge, and offered a support to Architectural Drawing work on classical orders, or Archaeology competitions about historical buildings; it did not stimulate 'history as an operative instrument in the art of designing a project'. Along similar lines, in his teaching proposal Walter Gropius suggested history should be moved to the third year, postulating that 'the study of the history of architecture should, preferably, start in the 3rd and not the first year in order to avoid intimidation and imitation'.⁴⁷

Nobre Gusmão assisted regularly in the organisation of a various activities in the Department of Architecture and two months after he joined it he submitted a proposal to the Teaching Council for a series of 'illustrated exhibitions, presentations and anything that will help to elucidate the student population', starting with a presentation on Henri Matisse. These exhibitions would have formed part of a more ambitious project, also supported by Ramos, to create a Centre of Studies and Documentation, which should have been linked to the Centre for Architectural and Urbanism Studies. The Teaching Council would also request Gusmão's involvement in organising the School library and in supervising related work students had been carrying out for a year, on their own initiative.

⁴⁶ Costa, Alexandre Alves, this original thesis was specifically written by Alexandre Vieira Pinto Alves Costa in December 1979 to submit with the application for lecturer. It covered the topic relating to subjects taught in the first year group in the Architecture degree programme at the School of Fine Arts. An alternative title could have easily been *Memsta, Alexandre Alves, this original thesis was specifically w*(Memories from Prison, Sofia Disasters or Memories from an Ass), Porto, Edilexandre Vieira Pinto Alves Cosa ESBAP, 1982.

⁴⁷ Gropius, Walter. *Plano para um ensino da arquitectura*, in: *Lara um ensino da arquitectura* 1950. N.ra um ensino d

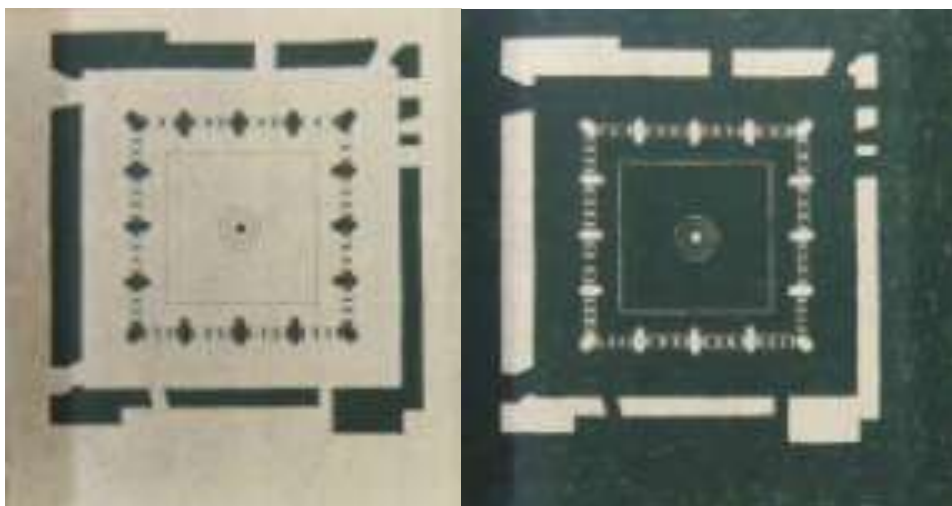


Figure 15: Fernando Abrunhosa de Brito, 'Claustro da Sé do Porto' (Cloister at Oporto Cathedral), Archaeology Competition, 1958-59. Arquivo CUA-FAUP, ARQLG-001-M1-4.

Drawings presented show a contrast to analysis work, in which decorative representation of space or a detailed architectural plan is gradually abandoned in favour of interpretative plans in order to illustrate different approaches to function, structure, form, space and man, as illustrated in Fernando Abrunhosa's work on the Cloister of Oporto's Cathedral.

Gusmão's talks also aligned with Ramos's proposal to 'produce a series of exhibitions' including one on Amadeo de Souza Cardoso.

Between 1952 and 1957, Carlos Ramos relinquished this daily involvement in curricular issues relating to the 4th subject area to junior lecturers in order to focus on his role as director of the School. And when Agostinho Ricca joined his team, Ramos would only accompany the decision regarding course materials, would participate sporadically in project criticism but he would intervene assiduously in work assessment. Távora recalls Carlos Ramos being quite assertive in advising him not to be too critical when marking work, thus aiming to guarantee an eclectic kind of teaching that would help to encourage new ways. Ramos would also have a very active role in coordinating exercises with the subjects of Painting and Sculpture, where he frequently appealed for collaboration between the three arts. He would also be very active in contextualising work within initiatives that involved the School, such as the yearly Magna Exhibitions in collaboration with the Oporto City Council.

The implementation of 'modern teaching' would happen thanks to this articulation between the School's group of junior lecturers committed to the promotion of modern architecture and involved in ODAM and CIAM, and

management intent on involving the School in the cultural dynamics of the city and the country, and also in international modern culture via UIA and the São Paulo Biennial.

In January 1952 Carlos Ramos offers Agostinho Ricca (1915-2010) a position as lecturer to deliver second year subjects, namely Buildings and Monuments of Antiquity (sketching and watercolour), and Analytical Elements. Ricca was the only lecturer to be invited to join the School who had been a student of José Marques da Silva, having studied at EBAP between 1932 and 1937 and completed his PhD in 1941, themed on the famous D. João I square⁴⁸. In his first year, 1952, Ricca immediately contributed to the implementation of modern principles, since he had participated in the First National Congress of Architects in 1948 as well as ODAM, with an exhibition in Oporto's Commercial Atheneum.

His academic career started with the 1931 Reform (appendix 9.2) implementation and it was marked by the presence of Marques da Silva, as director and lecturer in the 4th and 8th subjects. According to Ricca, Marques da Silva's teaching was extremely demanding and centred on structure and composition, allowing the application of the modern style, through large scale work. As a junior lecturer assisting Carlos Ramos, Ricca was confronted with a new teaching method, with theory feeding into the design, quite different to that which he had been accustomed under Marques da Silva. This was in line with modern themes. Ramos's concerns, influenced by Gropius, Le Corbusier and the Athens Charter, are visible in the first projects presented by Ricca's second year students, in particular "CF - Casa de Férias" (Holiday Home) by Raul Hestnes Ferreira, 1954-55⁴⁹.

⁴⁸ Ricca, Agostinho. In: Moniz, Gonçalo Esteves de Oliveira do Canto. *O Ensino Moderno da Arquitectura A Reforma de 57 e as Escolas de Belas-Artes em Portugal (1931-69)*. Coimbra, Dissertação de Doutoramento. DARQ-FCTUC, 2011.

⁴⁹ Entrevista a Agostinho Ricca. In: Moniz, Gonmespaceteves de Oliveira do Canto. *O Ensino Moderno da Arquitectura A Reforma de 57 e as Escolas de Belas-Artes em Portugal (1931-69)*. Coimbra, Dissertação de Doutoramento. DARQ-FCTUC, 2011.



Figure 16: Raul Hestnes Ferreira, CF 'Uma Casa de Férias' (A Holiday Home), 2.º ano, Professor Agostinho Ricca, 1954-55. Raul Hestnes Ferreira Archive.

As illustrated, the work uses modern vocabulary in a free and rational composition. Albeit without a real context, the sketch includes references which clearly set the structure on a beach. Art references, painting in particular, and the influence of leading movements are clear, namely the sketch itself, the paintings techniques and the way in which space is represented clearly show an influence from the Fine Arts.

With Ricca, habitation became a recurrent theme in second year student projects. The way in which the theme was approached is particularly relevant, as it reflected the whole strategy of modern thinking about inhabiting and the experience of architectonic space. This theme of 'the house' was in tune with international competitions on new house models, such as the International Calvert House Competition organised at the end of the academic year of 1953-54, in which students from Oporto took part, including José Tinoco. Other exercises dealt with smaller building structures, such as a nursery, "Um Jardim-escola"; an exhibition room attached to a factory, "Uma sala de exposições anexa a uma fábrica" (1953-54); a tea room, "Uma casa de chá", (1954-44); a bus stop, "Uma paragem de autocarros", (1955-56) and a museum, "Um museu" (1956-57).⁵⁰

These references show an approach to key themes in the modern movement which reached Portugal through journals and through participation in the CIAM meetings. This influence had an important impact on the way the School departed from analytical work about Buildings and Monuments from Antiquity, which was part

⁵⁰ Moniz, Gonçalo Esteves de Oliveira do Canto. *O Ensino Moderno da Arquitectura A Reforma de 57 e as Escolas de Belas-Artes em Portugal (1931-69)*. Coimbra, Dissertação de Doutoramento. DARQ-FCTUC, 2011. Pag. 320.

of the 1931 Reform programme, and instead starts developing a project to address specific issues to introduce at the beginning of the Degree programme, and modern habitation becomes a core element.

From 1951, José Carlos Loureiro starts to teach the third year subject Small Compositions, addressing this subject area in continuity to the work already developed by Ramos, but introducing 'the technical dimension in architecture, without departing from a strong identity with Portuguese traditional architectural values'⁵¹. Loureiro, Távora and Lixa Filgueiras were among the first students to join the School in 1941, where they acquired their technical knowledge from Carlos Ramos.

In line with Gropius, this relationship between Architecture and construction was one of the core themes in Ramos's teaching, and Loureiro would later explore this technical aspect, during the 1960s, when he took over the teaching of Construction subjects from Rogério de Azevedo. Loureiro started to introduce programmes he had been developing in his architectural practice, bringing students closer to the issues faced by society at the time, namely – Headquarters and Barracks for the National Republican Guard (1952-53), Social Centre and Nursery (1953-54), Bragança *Pousada* Hotel, Chapel and Holiday Resort (1955-56), Customs Building and Museum (1956-57)⁵².

Following some of these projects, in the 1955-56 academic year, he suggested three themes to his students: A Social Centre, Multi-Family Homes, Holiday Resort Chapel and A Hotel. Raul Hestnes's house project is a good example of how clear the objectives set by his lecturer were - the geometrical organisation of space; alignment with the rationality of modern models; exploring simple forms in order to solve living space.

⁵¹ Fernandes, Manuel Correia. *Josrmandes, Manuel C.* In: *Desenho de Arquitectura*. Porto, UP, 1987. Pag. 118.

⁵² Fernandes, Manuel Correia. *Josrmandes, Manuel C.* In: *Desenho de Arquitectura*. Porto, UP, 1987. Pag. 143.

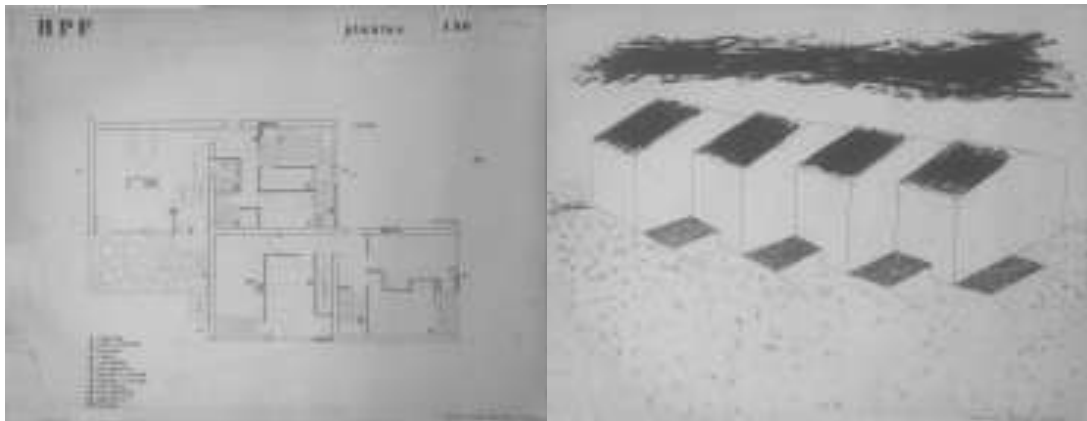


Figure 17: Raul Hestnes Ferreira, Multiple family housing, 3.º ano, 1955-56, Professor José Carlos Loureiro. Arquivo RHF.

In the 1956-57 academic year, Loureiro sets his students an exercise to develop a customs station, taking as point of reference his own customs project in Valença. Study visits become a regular occurrence as he takes his students to his project site in Valença as well as his Parnaso Building project in Rua Nossa Senhora de Fátima city.

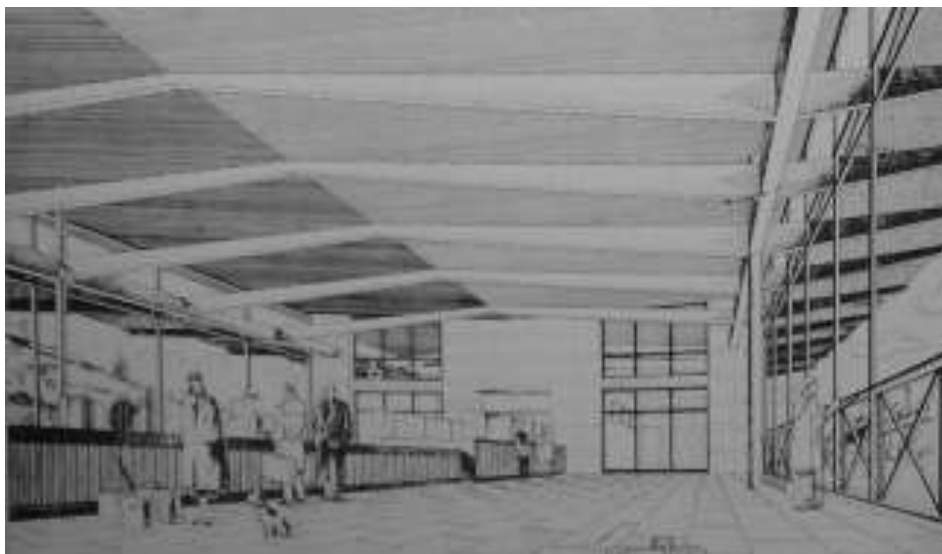


Figure 18: José Carlos Loureiro, 'Alfândega de Valença' (Valença Customs Building), 1956. In José Carlos Loureiro, Candidate's Curriculum Vitae, 1962.

Setting exercises for students which are linked to current architectural practice introduced a close relationship between academia and professional practice, and it became a recurring feature. Students would then be steered into using simple methods in order to think and organise space. This would reinforce the importance

of confronting early year students with such a modern approach as study programmes.

Gradually, EBAP witnessed a departure from a *Beaux-Arts* teaching approach, which favoured a classical, more artistic and decorative practice, in favour of a more scientific and modern way to teaching. These are, arguably, very different ways of analysing, thinking and organising architectonic space. They stem from different definitions and meanings of space, i.e. different relationships between human being and landscape. The notion of artistic space and of space as a work of art, of total and decorative space, has been gradually replaced with an understanding of space as functional, and therefore organised with that function in mind, simple and geometrical.

However, this change in the way space is organised and its corresponding relationship between man and landscape is more than a mere transition. To a degree, the *Beaux-Arts* line of thought approached the organisation of space as an imitation of classical space, with the latter being perceived for its beauty and competing with nature, being presented almost as second nature; a decorative space aimed at achieving a fully realised aesthetic experience and, in turn, pure transcendence, replacing the experience of nature itself. Yet, no engagement with nature seemed to be deemed necessary.

In modern thought, architecture and nature are not competing with each other. Space was not aimed at achieving transcendence, but rather a simple immanence from the individual who performs a function. The aim was to create a space where a purely human function could be rationally performed. Yet there was an emulation of nature and its simple and practical way of addressing its every need. Space was no longer being presented as an alternative to nature, as purely beautiful space; nor as second nature to compensate for the lack of it. Instead, space was seen as an extension to the human body performing a specific function; and this offered a clear distinction between nature's boundary and the boundary of architectonic space. There was a move from competing with one another to a clear demarcation of boundaries, limits as well as aesthetic aims and objectives; and also a move from artistic space to functional space.

Accordingly, the way Architecture was perceived also evolved from eminently beautiful and pure transcendence to dialectics between function and beauty, where the human being is projected through his own immanence when performing a function. Space is approached as an inhabiting machine.

In this context, in 1951, Fernando Távora (1923-2005)⁵³ was one of Carlos Ramos's first assistants who learned from him and gave continuity to the Porto Faculty of Architecture project.

When Távora was invited by Ramos to help him deliver Composition to fourth year students in the Special Course, he is fully aware of and has a consistent approach to the problems faced in Architecture, both theoretically and in practice. In contrast with Carlos Ramos, who had a largely modern approach and envisaged a similar approach for the School and the country as a whole, Távora had a more conservative and romantic vision of the Portuguese territory, owing to his origins in a conservative family from the noble lineage of the Távoras⁵⁴. He states that his future conduct should be based on the following key perspectives:

⁵³ Fernando Távora was born in Porto in 1923, studied architecture at ESBAP Escola de Belas Artes do Porto, and became a Professor in the Faculty of Architecture at the University of Porto.. He taught and was master to Álvaro Siza Vieira, with whom he later worked. He participated actively at CIAM in Hoddesdon, in 1951, in Aix-en-Provence in 1953, and in Otterlo in 1959. At the 1953 and 1959 CIAM he presented jointed work he had developed with CIAM-Porto namely with Viana de Lima (1913-1991), João Andersen (1920-1967), Arnaldo Araújo (1925-1982) and Octávio Lixa Felgueiras (1922-1967). He also presented individual work, namely projects such as The Vila Feira Marketplace and The Ofir House. In 1960 Távora begins a trip through the United States, Mexico, Honolulu, Japan, Pakistan, Bangkok, Lebanon, Cairo, Egypt and Athens.. In the United States he visited various schools of architecture. Through this journey Távora searches his own identity. He contacts and visits various universities and analyses their programmes and methods. In the places he visits his interest is caught by the different ways man builds his relationship with space.

In architecture Távora represents a third route, that of what is human and existential. The project was part of history and made history.

Following the 1974 Portuguese revolution, and the resulting democratic freedom, he supports and coordinates the Porto Residents Movement in their fight for better living conditions. SAAL is established as the local front for a housing funding stream to provide general and technical support to people living in poor conditions.

SAAL represented an opportunity for architects to turn an academic dream into a reality, into a meeting with the city and its residents and into a real debate on architecture.

⁵⁴ Fernando Távora is the son of Dom José Pinto de Tavares Ferrão (1882-1967), Lord of the House Amoreira das Tenentas, Anadia, representative of the Bonds of Fontechão, a Bachelor of Law of the University of Coimbra and a strong supporter of the Portuguese integrationism, and his wife, and second cousin, was Lady of the Houses of São Domingos de Recardães, in Covilhã, of Miradouro and Costeado, and had several properties

Religious and Moral: full Roman Catholic Church integration, fulfilling all duties and obligations which are inherent to it,

Political: sense of reality; permanence while believed truthful, according to the monarchic principle of fidelity not to the real person, but the principle he embodies.

Social: work, work, work. Attention to the past: but above all attention to the present and projecting it into the future. Not wasting a minute! Life is short.

Artistic: also here: work, work, work.⁵⁵

His vision of Portugal was based on a 'culturalist' vision of its landscape inspired by his paternalistic attitude and also appreciation for this rural and conservative vision. A certain 'exterior vision' of the correlation between that identity constructed over centuries and the outcome of man's adaptation to his territory, of life's hardships, of arduous labour during the country's poverty period, and of the country's isolation from free knowledge and modernisation.

Távora's vision is a paternalistic one, as a guardian and keeper of the identity of the Portuguese landscape, of man's adaptation to nature and of the humanisation process and construction of a human landscape; as well as continuing the identity process of the notion of Portuguese landscape. His statement, 'I am Portuguese architecture',⁵⁶ shows that in some way Távora was a defender and constructor of the Portuguese landscape identity, either through his works, (as illustrated in pages 54 and 55, following) or as lecturer and director of the Faculty of Architecture at the

in Guimarães, Braga and Felgueiras (1892-1951). He was the Lord of the House of Covilhã, Fermentões (in Guimarães), but unlike his brothers Bernardo Ferrão de Tavares e Távora and Rodrigo Ferrão e Noronha, he did not use the title of "Dom."

He spent the first few years of his life in the family's properties in Minho, in Bairrada and on the beaches of Foz do Douro, and revealed his drawing abilities and his interest in ancient houses at an early age. NOTA - translation into English taken from https://sigarra.up.pt/up/en/web_base.gera_pagina?p_pagina=antigos%20estudantes%20ilustres%20-%20fernando%20t%C3%A1vora

⁵⁵ Távora, Fernando. *Sobre Património: um Contributo*. In: *Fernando Távora "Minha Casa", "Da Organização do Espaço: Da Harmonia do Nosso Espaço", "Da Harmonia do Espaço Contemporâneo"* – *Prólogo*. Figura Eminente da U. Porto: Fernando Távora. Fundação Marques da Silva. 2013. Pag. C3_17.

⁵⁶ Távora, Fernando. *Sobre Património: um Contributo*. In: *Fernando Távora "Minha Casa", "Da Organização do Espaço: Da Harmonia do Nosso Espaço", "Da Harmonia do Espaço Contemporâneo"* – *Prólogo*. Figura Eminente da U. Porto: Fernando Távora. Fundação Marques da Silva. 2013. Pag. C3_67.

Universities of Oporto and Coimbra. In comparison to Carlos Ramos's modern architecture (Cf. page 33) Távora shows a complete vision of modernity for the country. His vision reaffirms the notion of continuity between nature and architectonic space, of a connection between life and nature and, to a degree, a rural vision for the country. In his own words,

Do most Portuguese know and feel their history well, or know and cultivate its design, are they sensitive to the layout of a space, to the value of a tree, to the profile of a city, or to the detail of a piece of furniture or to the arrangement of a simple pavement?

History and design, time and space, what kind of environment could be given to us, given such apparent and widespread ignorance?⁵⁷

Undoubtedly allied to this 'landscape nationalism' there was the need to synthesise this notion of tradition with an idea of modernity. Yet, without ever losing the horizon of identity of Portuguese life and landscape. Távora believed his thought and the way he saw the country and architecture represented that synthesis between tradition and modernity, the idea between local and global. In spite of this vision, he would continue to write in his diary, as 'Primitivism', even the 'The Portuguese House Problem', published in 1945.

A style is born from the people and the land in the same natural way as a flower, and the people and land are present in the style they created throughout multiple generations. So, what would be the sense in the will of a generation to create a *Portuguese style* without even carrying out an integral study of our needs and of our conditions?⁵⁸

At the end of his Special Course (Curso Especial), Távora shows a great capacity for thinking architecture, namely the synthesis of traditional and modern architecture. At the time he was employed at Oporto city council and was gradually starting his practice with two other architects, Fernando Lanhas e Nadir Afonso, and also became Ramos's assistant teaching the 4th subject. In the summer of 1951,

⁵⁷ Távora, Fernando. *Sobre Património: um Contributo*. In: *Fernando Távora "Minha Casa", "Da Organização do Espaço: Da Harmonia do Nosso Espaço", "Da Harmonia do Espaço Contemporâneo"* – *Prólogo*. Figura Eminente da U. Porto: Fernando Távora. Fundação Marques da Silva. 2013. Pag. C3_51.

⁵⁸ Távora, Fernando. *O Problema da Casa Portuguesa*. In: *Fernando Távora "Minha Casa", "Da Organização do Espaço: Da Harmonia do Nosso Espaço", "Da Harmonia do Espaço Contemporâneo"* – *Prólogo*. Figura Eminente da U. Porto: Fernando Távora. Fundação Marques da Silva. 2013. Pag. C3_33.

together with Viana de Lima and as a member of ODAM, Távora takes part in CIAM VIII - 'The Heart of the City', in Hoddesdon, England, alongside Le Corbusier and Gropius. And in the summer of 1952 e travels to Venice for the CIAM Summer Course, during which he attends lectures by Astengo, Piacentini, Zevi and Le Corbusier.

During his first teaching years Fernando Távora contributes regularly to several Oporto newspapers, thus extending his teachings to a much wider audience and helping to develop a general cultural awareness about modern architecture.

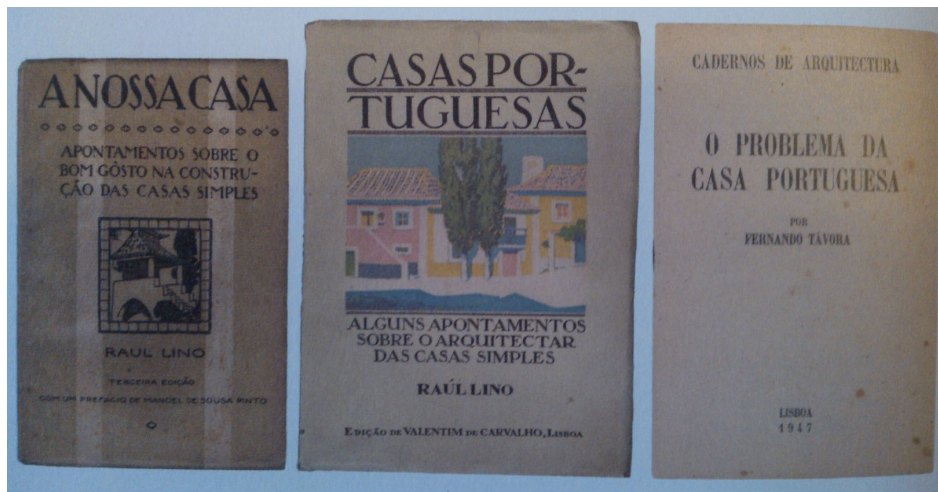


Figure 19: Books on Portuguese houses by Raúl Lino, i.e. *A Nossa Casa* and *Casas Portuguesas*, and by Fernando Távora, *O Problema da Casa Portuguesa*.

Source: Távora, Fernando. *Il Da Síntese. 'O dilema da circunstância'*. In: Fernando Távora "Minha Casa", "Da Organização do Espaço: Da Harmonia do Nosso Espaço", "Uma Porta pode ser um romance". Figura Eminente da U. Porto: Fernando Távora. Fundação Marques da Silva. 2013. D_1. Pag. 4.

In 1947 Fernando Távora wrote and published *O Problema da Casa Portuguesa*, i.e. the problem with the Portuguese house, which is a subject previously studied and developed by Raúl Lino in his book *A Nossa Casa* (Our House) in 1918, and in his later book *Casa Portuguesa* (The Portuguese House) published in 1929 and also in *Casas Portuguesas* (Portuguese Houses) published in 1933.

Fernando Távora was greatly influenced by Le Corbusier - through his participation in CIAM and through Bruno Zevi's books, - and also by Frank Lloyd

Wright, by Raúl Lino⁵⁹ and by the British Arts and Crafts Movement. He represents the merging between modernity and tradition, between Corbusier, Frank Lloyd Wright and Raul Lino, between national and international. This is the summary of what Fernando Távora has developed and continued with the Porto School.

I had a Wrightian passion during an acute rational crisis. But then I realised, and still believe, that the so called great rationalists never were rationalists, the so called great internationalists were never internationalist, and this has made me a sceptic about specific terminology used in artistic assumptions. On reaching this conclusion, and without ever ceasing to admire him greatly, I believe Frank Lloyd Wright also went into a crisis.

Now I believe my great masters were, on the one hand, the practitioners of Portuguese popular architecture (a trade mark we find in the best works of Portuguese erudite architecture as a kind of *gaucherie* or betrayal, as a characterising feature), and on the other, our beloved Le Corbusier, with all his faults, his rationalities and (I wouldn't say irrationalities, but) 'arationalities'; not in his internationalism but as an amazing creator strongly based on a tradition and capable of maneuvering great architecture ideas⁶⁰.

⁵⁹ Raul Lino (1879-1974) moved to Britain at the age of 10 to study and in 1893 he moved to Germany where he later returned and worked as an architect with Albrecht Haup.

Raul Lino returned to Portugal in 1897 where he finished his studies in architecture. His Anglo-Saxon education was always felt in his training as he was heavily influenced by Morris, Ruskin and their followers. He worked in the Public Works Department and was a founding member of the National Academy of Fine Arts.

He was unique in the Arts in Portugal merging Portuguese tradition with innovative early 20th Century European currents. He has authored several books, in particular *Casas Portuguesas* (Raul Lino, *Casas Portuguesas*, Valentim de Carvalho, 1933), Portuguese Housing; generating a cultural nationalistic movement. In this book he defines the typical house in the various regions of Portugal, according to climate, culture, local materials used and local social aspects. For decades his book was very important within the Portuguese architectonic environment. He created circa 700 architectural projects and his traditional architecture has been inspiring for several Portuguese architects.

⁶⁰ Távora, Fernando. *Entrevista por Bernardo Pinto de Almeida*. Agosto de 1993 In: *Fernando Távora "Minha Casa", "Da Organização do Espaço: Da Harmonia do Nosso Espaço", 'Da Harmonia do Espaço Contemporâneo'" – Prólogo*. Figura Eminente da U. Porto: Fernando Távora. Fundação Marques da Silva. 2013. Pag. C3_51.

Synthesis is paramount in Távora's training and for the development of the Oporto School, particularly after he joined it. Knowing how to rationalise everything. Owing to the wide diversity of people with whom he shared his knowledge, his lecturers and his peers, he developed an awareness about the synthesis of things, of different people, different realities, different cultures and different reasoning:

Returning to the subject, at the time my colleagues in the School were Fernando Lanhas, Pomar and Resende and I had a great connection with them. This awakened in me a sense of modernity I hadn't known before, and it has since allowed me to have a happy marriage between tradition (and a passion for all things Portuguese) and modernity. I was also a student of Aarão de Lacerda, Santos Simões, Joaquim Lopes, which has driven me to find a personal synthesis⁶¹.

Távora was confronted with different realities, quite distinct from his conservative routes: 'In 1945 - a time of self doubt about and development of his mission as individual-cum-architect, - he seeks at Álvaro de Campos⁶² in order to *record in charcoal* in 'Le Corbusier, 1910-29', as if in pain, saying, 'Darn! I'm fed up with demigods. Where are all the people?'⁶³. Távora was going through an internal conflict and he overcame it by reflecting on and reconciling the various syntheses and contrasts.

My thinking in terms of architecture and the way I have been performing | unity at each moment | and diversity throughout life | I could be designing at the same time a hut and a palace, with contrasting architectural details and based on opposing economical, social and political grounds and still be honest in everything, or fake in everything, which amounts to the same thing...⁶⁴

⁶¹ Távora, Fernando. *Entrevista por Bernardo Pinto de Almeida*. Agosto de 1993 In: *Fernando Távora "Minha Casa", "Da Organização do Espaço: Da Harmonia do Nosso Espaço", 'Da Harmonia do Espaço Contemporâneo'" – Prólogo*. Figura Eminente da U. Porto: Fernando Távora. Fundação Marques da Silva. 2013. Pag. C3_51.

⁶² One of the Heteronyms created by Portuguese writer and poet Fernando Pessoa.

⁶³ Mendes Manuel. *'Minha Casa' Fernando Távora*. Prólogo, In: *Fernando Távora "Minha Casa", "Da Organização do Espaço: Da Harmonia do Nosso Espaço", 'Da Harmonia do Espaço Contemporâneo'" – Prólogo*. Figura Eminente da U. Porto: Fernando Távora. Fundação Marques da Silva. 2013. Pag. B_1.

⁶⁴ Mendes Manuel. *'Minha Casa' Fernando Távora*. Prólogo, In: *Fernando Távora "Minha Casa", "Da Organização do Espaço: Da Harmonia do Nosso Espaço", 'Da Harmonia*

My passage through the School, for all of that, was terrible, as I encountered a highly developed environment, even politically, and I would say it was a shock, and it steered into developing my own philosophy. At the time I was greatly influenced by Spengler and his work *The Decline of the West*, as this has made me open to a more universal version of the world and other perspectives about history; but above all it has made me open to ways of relating things, which can arguably be even more important than the actual things. I first realised just how much the thinking of a king can generate a palace and I am still realising that those complex and hidden and passages are often decisive.⁶⁵

Távora had to resolve these inner issues, all his doubts and contradictions, through synthesis, a method he developed during his training as an architect. He achieved this synthesis by measuring the relationship between body/object/place. In other words, the notion that the work itself is developed from this mediating relationship is linked to the inherent movement which happens in coexistence and which achieves its own synthesis between things. For Távora this is the movement of Portuguese culture, the notion of inhabited territory and landscape. This synthesis, which we can term poetics, between space and time, achieves its own rhythm, its own speed or continuance and its own lightness or density. It is on this synthesis between thought and object that Távora is focussed; in the synthesis between *being* and *object*, and to a degree between *Sense, Dwelling and Thinking*⁶⁶. To think and to construct space from the inhabiting, where the latter explains and is the result of organising space, 'let's call it instead space with soul, space with total capacity, which holds us, touches us, and which interrelates objects, people, and people with objects.'⁶⁷

do Espaço Contemporâneo” – Prólogo. Figura Eminente da U. Porto: Fernando Távora. Fundação Marques da Silva. 2013. Page B_1.

⁶⁵ Távora, Fernando. *Interview by Bernardo Pinto de Almeida*. Agosto de 1993 In: *Fernando Távora “Minha Casa”, “Da Organização do Espaço: Da Harmonia do Nosso Espaço”, “Da Harmonia do Espaço Contemporâneo” – Prólogo*. Figura Eminente da U. Porto: Fernando Távora. Fundação Marques da Silva. 2013. Page C3_51.

⁶⁶ Távora, Fernando. In: *Fernando Távora “Minha Casa”, “Da Organização do Espaço: Prólogo_Palavra: Fernando Távora*. Fundação Marques da Silva. 2013. Page C3_33.

⁶⁷ Távora, Fernando. *Interview by Bernardo Pinto de Almeida*. August 1993 In: *Fernando Távora “Minha Casa”, “Da Organização do Espaço: Da Harmonia do Nosso*

Távora explains what synthesis means to him by stating, 'Without a doubt. Three aspects, three constant elements, are paramount: its permanent modernity, the collaborative effort he has always transferred, its importance as a conditioning element in man's life.'⁶⁸ He refers to 'permanent modernity' as something that responds to the needs of the human being in each place and in time. In the relationships between work and life, conditions are different and so will be the solutions, and architecture must utilise the best means at its disposal in order to achieve a specific end. This issue directs us to another relating to the truth between body and space.

'it is not enough to build houses, cities or temples, what we need is to gain the interest of those to whose these are targeted; by living in them, people may not collaborate in their creation but they take part in these manifestations. As works of collaboration, architectural or urbanism works are syntheses, artistic translations in organised space belonging to those who make and for whom these works are made; proper translations, characteristic, diverse, variable and mutable. Without a spirit of collaboration, or a joint effort, and this is the underlying truth, these works would never have been made.'⁶⁹

This question of truth is fundamental to Távora. In his view, truth relates to the perception of architectonic space as one of the conditioning elements of a man's life. If, on organising space, man 'builds a conditioning work, in so far as it satisfies its contextual reality, he also builds work which conditions his own activity; a town or a house are built in accordance with pre-existing conditions, but once they are built, they condition the existence of those who inhabit them.'⁷⁰

And so, a good or bad organisation of space will determine the well or ill being of people, who, in turn, will continue to organise space for other people, thus perpetuating the effect. For Távora, this is intrinsic to human life and the identity of any real place. Solutions must blend the natural tradition/identity of a place with any future aspirations relating to that tradition/identity. His works are a result of the

Espaço', 'Da Harmonia do Espaço Contemporâneo''' – Prólogo. Eminent Figure at The University of Oporto: Fernando Távora. Fundação Marques da Silva. 2013. Pag. C2_9.

⁶⁸ Távora, Fernando. *Interview by Bernardo Pinto de Almeida*. August 1993 In: *Fernando Távora "Minha Casa", "Da Organização do Espaço: Da Harmonia do Nosso Espaço', 'Da Harmonia do Espaço Contemporâneo''' – Prólogo. Eminent Figure at The University of Oporto: Fernando Távora. Fundação Marques da Silva. 2013. Pag. C3_37.*

⁶⁹ Ibidem.

⁷⁰ Ibidem.

synthesis between identity and the vision of that identity's future. They are a commitment between past, present and future. The future is always committed to a past desire. And for Távora architecture represents a past action in the future. This future is never free or undetermined; it is always rooted in the past.



Figure 20: Fernando Távora, Vila da Feira Market, Vila da Feira, 1954-59. Source: <https://lh4.googleusercontent.com/-69TnuvR02bw/UXU9M-NzodI/AAAAAAAAAMiw/eDwiKn16N0o/s320/MercadodaFeira>.

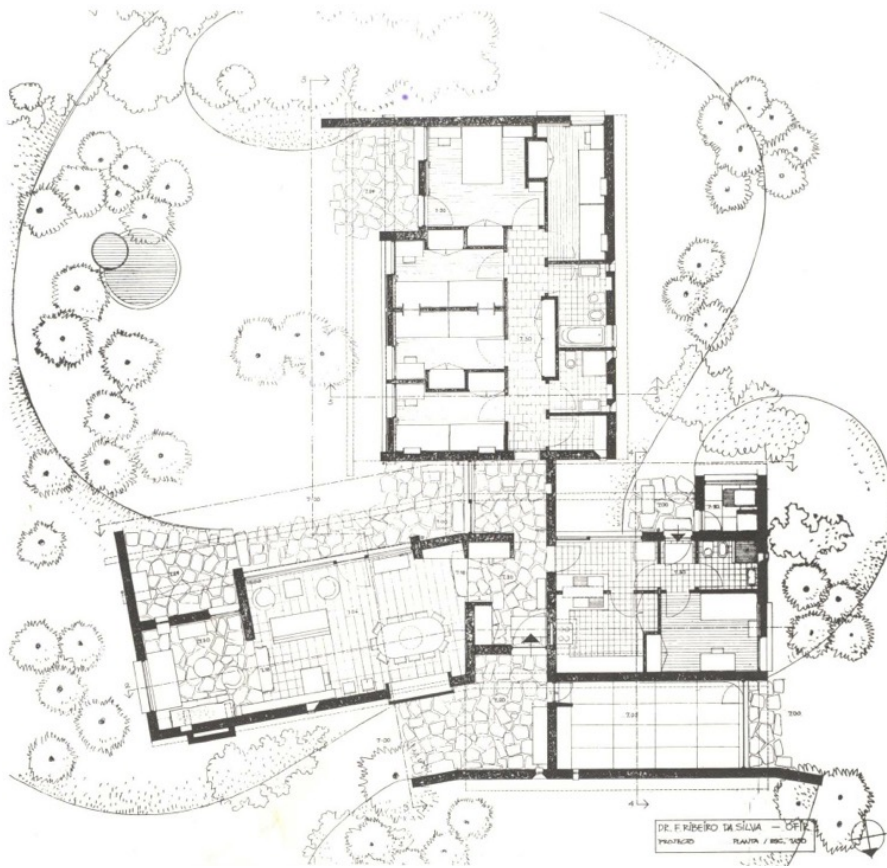


Figure 21: Fernando Távora, The Ofir House plan, 1956.
Source: Távora, Fernando, *Summer House at Ofir*, blau, Lisboa, 1992, p. 8.



Figure 22: Fernando Távora, The Ofir House view, 1956.
Source: Távora, Fernando, *Summer House at Ofir*, blau, Lisboa, 1992, p. 17.

Távora's works show this, as his solutions are more past than future. The accumulated tradition and identity are more evident than novelty, innovation or modernity.

This notion is not new in Portuguese culture. It can be traced in buildings dating as far back as the Sixteenth Century. Through time, the solutions presented add something new but retained far more of the 'old' style, of the tradition and known identity. All Portuguese styles are evidence of this. In contrast with other European countries, Portugal does not have a single style which is completely new and genuine. In all periods and architectural styles, Portuguese solutions always offer a symbiosis of tradition and modernity, of different styles and of different ways of building. The past is always present in the future. Imagination always comes from tradition, as a creative memory which already exists within us. In the words of sixteenth Century Portuguese poet, Luís de Camões, 'a pure demi-goddess (...) where the lover becomes the beloved, through much imagining; I need, then, only desire and I have in me that which is desired'⁷¹.

In spite of Távora's vision, in some way this link between theory and practice in project was in line with what Ramos aimed to implement at EBAP, i.e., a modern school with a strong practice led approach underpinned by a liberating theory. The aim was to establish debate rather than presenting solutions. Távora thus confirms this pedagogical principle and explains that 'all of [Ramos's] activity was more peripheral, to create an atmosphere, to provide a critique outside of the specific and core theme, rather than a direct or limited involvement'⁷². Ramos encouraged freedom of expression in students, and helped them develop the ability to debate by defending their technical or formal decisions. His motto was 'Maximum freedom with a maximum of responsibility'⁷³.

⁷¹ Camões, Luís Vaz de Camões, *Sonetos de Luís de Camões*, Soneto X. Translation of excerpt by Robert Patrick Newcomb, <http://muse.jhu.edu/journals/rmc/summary/v051/51.2.newcomb.html>.

⁷² [Ttp://muse.jhu.edu/journals/rmc/summary/v051/51.2.newcomb.htmlnewcomb.html](http://muse.jhu.edu/journals/rmc/summary/v051/51.2.newcomb.htmlnewcomb.html)".com/office/drawing/2010/mainto. Porto, FAUP, ano I, nº 0. Oct -1987. p. 75.

⁷³ Ibidem.

The changes which were implemented in The Oporto School throughout the 1940s and 1950s were not always based on a scientific approach. In this sense, only Architecture and Urbanism subjects, first introduced in 1945, show any signs of change in content and method that are in line with modern references. So, it is in its academic - but extra-curricular - environment that the School becomes a democratic and humanist cultural space. This open cultural atmosphere was essentially owed to Carlos Ramos's revolutionary proposals introduced by lecturers in Urbanism, without rejecting any of the least progressive areas, such as drawing, history, sciences, painting and sculpting, which faced no academic crisis.

This commitment allowed the development of an engaged teaching policy which combined a modern school with a *Beaux-Arts* curriculum and where - in Alexandre Alves Costa's words - 'an academic, rigorous, systematic, balanced and equalitarian teaching'⁷⁵ prevailed. Such a commitment led to an inclusive and eclectic school, which accepted the classical as well as the modern models which arrived through magazines, conferences, talks or even firms with which the school maintained a close link. The Porto School did not follow any single or exclusive model, nor any 'trendy school' committed to the teaching of modern architecture, as proposed by the education committee at the CIAM in the early 1950s; not even the 'Bauhaus' model combining small scale teaching with industrial production. On the contrary, the Porto School was a platform where a variety of schools coexisted, as stated by Alves Costa, and it gradually built an inclusive model, including both external and internal references.

Carlos Ramos would read Vitruvius to his students in order to integrate the classical and the modern in his discourse as a pedagogue and humanist, following in the footsteps of the Renaissance Architect. Borrowing Ernesto Rogers analogy, Ramos, like Gropius, was the 'Leon Battista Alberti of our day and age.'⁷⁶ In his view, modernism was the conscience of his time and not a style, as he states in 1933, 'modernism is a conscious state which results from knowing the exact time when one has first seen the light of day'⁷⁷. During this time, various activities take

⁷⁵ Costa, Alexandre Alves. *Arquitectura do Porto* (1987). Textos Dados, Coimbra, e|d|arq, 2007. pag. 244.

⁷⁶ Rogers, Ernesto. *A Arquitectura Moderna desde a Geração dos Mestres*. trad. Sílvia Viana de Lima. Porto, Edições CIAM Porto, 1960. pag. 17.

⁷⁷ Ramos, Carlos. Algumas palavras e o seu significado. Sudoeste, N.º 17. □덥썩덥썩

place at the Oporto School, namely Raul Lino's conference on New York skyscrapers, and Ramos's conference on concrete, invoking the Athens CIAM, both published in the 1952 *Arte Portuguesa* magazine. Other examples include the school's participation in the São Paulo Biennial, linked to Giedion and CIAM; using Giacomo Vignola's *The Five Orders of Architecture* in the degree course; the book *Brazil Builds*, on the new modern order and also Bruno Zevi's book *Saper Vedere L'architettura*, which presents a reaction to the modern.

Carlos Ramos explains this apparent contradiction in his homage to Marques da Silva in 1953, when he says 'Artists and builders, we are eclectic by nature, yet we are not encyclopaedic.'⁷⁸ This democratic and inclusive viewpoint cemented a school culture which was premised on freedom of thinking and acting. Such freedom contrasted with Salazar's authoritarian New State regime, in the teaching methods applied and in the overall running of the School. The adopted project method was in line with the pedagogic philosophy practised in the teaching of Architecture, where Carlos Ramos aimed 'to open new routes, rather than simply pointing them out.'⁷⁹

This principle, however, was not limited to project choices. It was linked to a 'spirit of collaboration' between students and lecturers, through team work, extra-curricular activities, or even management decisions, such as the library organisation. The collaboration, which extended to the relationship between architects, sculptors, painters and engineers, was systematically proposed at CIAM, especially by Giedion, but also by Ramos, who in 1933 defends a 'collective education',⁸⁰ when applying for a lectureship at EBAL. The person-centred humanistic education relates the notion of 'school of people' with that of 'school of culture', moving away from teaching to learning or training. Carlos Ramos invited new graduates to collaborate in the School and assist in the teaching of Architecture and later on also Painting, without being on the payroll which shows the new spirit of the School.

Álvaro Siza Vieira joins the Higher School of Fine Arts of Oporto (ESBAP) in 1949 (to 1955) during this humanistic phase of freedom, and studies under this atmosphere of freedom of thinking and acting. He was not impervious to it and his creative process is evidence to this.

Siza studied with Professor Fernando Távora, and worked for him from 1955 to 1958. He taught at the same institution from 1966 to 1969 and returned there as Assistant Lecturer in Construction in 1976.

⁷⁸ Ramos, Carlos. *Discurso de homenagem a Marques da Silva*. 1953.

⁷⁹ Távora, Fernando. *Evocando Carlos Ramos*. RA, 0, October 1987. Page 75.

⁸⁰ Ramos, Carlos. *Algumas Palavras e o seu significado*. Sudoeste, N.º 3. 1935.

The natural transfer of a tradition or a way of doing things, from people trained in the same cultural matrix, creates that which Jorge Figueira calls 'classical humanism' or 'humanistic tradition', in contrast to the rather 'mechanistic element of the modern'. According to Figueira, it is the perennial nature of this humanism that would 'act as one of the generational continuity factors at the Oporto School.'⁸¹

This humanist tradition also has a cultural dimension which would give the School a vocation for training rather than simply lecturing. In Sergio Fernandez's view, the School became the centre for the city's cultural debate,⁸² where exhibitions became a space of mediation between pedagogic and cultural activities, and also the connection between the School and the city. The 'school of culture', or the school as producer of culture, is a modern concept of opening up to daily life and of transition from an elitist to a modern university, in dialogue with popular culture.⁸³ Modern education became associated with the development of the 1957 Reform, when a transition from academic teaching to university teaching became possible, even prior to formally entering university. His principles, his methods and his routines, carried out by Carlos Ramos, influenced the teaching in schools of Architecture, from 1969 until today.⁸⁴ This closeness to university brought a cultural dimension into schools, but it required the adoption of scientific methods and the development of technical ability. These were two aspects which meant the end of a dichotomy between theory and practice, in other words, this was an appeal to applied research. University was going through a similar process of modernisation owing to a growing massification of education and the industrialization of Portuguese society.

Orlando Ribeiro is one of the first to establish a research centre at the University of Lisbon and to denounce the university problems.⁸⁵ His progressive

⁸¹ Figueira, Jorge. *Escola do Porto: Um Mapa Crítico*. Coimbra, e|d|arq, 2002. Page 34.

⁸² Fernandez, Sergio. *Percursos. Arquitectura Portuguesa. 1930/1974*. Porto Edições da FAUP, 1988. Page 54.

⁸³ Sousa, Santos Boaventura. *Da ideia de universidade à Universidade de ideias. Pela Mão de Alice. O Social e o Político na Pós-Modernidade*. Porto, Afrontamento, 1996. Page 168.

⁸⁴ Almeida, Rogério Vieira de. *A Reforma de 57, a Arquitectura entre si Própria e a sua Representação*. J-A, 202, Setembro/Outubro 2001. Page 23.

⁸⁵ Ribeiro, Orlando. *A Universidade e o espírito científico*. (1949) in: *Problemas da Universidade*. Lisboa, Livraria Sá e Costa, 1964.

ideas were also divulged at ESBAP, where he offered a free course on Human Geography and established a cooperation agreement with the Centre for Architecture and Urbanism Studies to organise the Study into Portuguese Traditional Expressions and Techniques.⁸⁶

This course introduced architecture to that which Orlando Ribeiro thought about interdisciplinarity, particularly between geography and philosophy:

A region is characterised by the identity of traits common across its whole geographical area. Not merely general traits such as climate and position, but peculiarities in the nature of the soil, soil elevations, vegetation and signs of human presence will give us the feel of being in the same place.⁸⁷

But Ribeiro goes even further. On the question of cultural dimension in schools, adoption of scientific methods, their link to the development of technical ability and it signifying the end of the dichotomy between theory and practice and a new route linking scientific research applied to reality and to man's existence, he states:

Geography is like a bridge between nature and the past and, as a scientific entity, it involves the selective observation and meaningful description of landscape which cannot - owing to its complexity - be reduced to computerised mathematical models and whose methodology, both inductive and deductive, only allows us to 'touch the truth'. This happened with Humboldt, a physicist and naturalist; with Ritter, a historian and philosopher; with Troll and Lautensach, geographers and explorers; with Baulig and even Birot. So, and with a new vision of the Earth, from space, we built the 'thick layer' of Geography and reinstated the tradition of polymathy, leading to new fields of science, but maintaining this vision of the whole which integrates and connects differing knowledge, but also the human signs in landscape and organisation of space.⁸⁸

⁸⁶ IV Exposição Magna da ESBAP, 29 de Outubro de 1955, 6-7. *Ensaio de Inquérito às Expressões e Técnicas Tradicionais Portuguesas*.

⁸⁷ Ribeiro, Orlando. *Portugal, o Mediterrâneo e o Atlântico*. Lisboa Sá da Costa, 1998. Pag. 140.

⁸⁸ Ribeiro, Orlando. *Portugal, o Mediterrâneo e o Atlântico*. Lisboa: Livraria Sá da Costa, 1998. Pag. 199.

The importance in a kind of teaching which reconciled theory and professional practice along with scientific knowledge had already been raised by Carlos Ramos, when proposing to introduce Theory of Architecture in 1942, and in 1946 by students who created a study centre to debate current affairs and developed a members library. In the debate about reform, the 1949 Subcommittee is unanimous in proposing the reinstating of Theory of Architecture, a subject which had curiously been removed in 1931 from the curriculum. In practice, it was a while before academic abstract exercises were removed from the degree in Architecture and exercises in real problem solving were introduced. Once again, it was Ramos who instigated this approach, contacting the Oporto Local Council in order to identify town problems and later key institutions in the city, such as the Afurada Chapel. The systematic supervision in real problem solving was introduced in Urbanism, where year after year undergraduates worked on the city of Oporto and on small scale plans for the city's northern quarter.

The development of modern teaching at the Oporto School allowed the rooting of a democratic and humanist character in teaching, consolidating the notion of collective and free education. This was greatly owed to Ramos and to Ribeiro's notions of Geophilosophy, in differentiating singularities within a globalised world, and reflexion about the space, places and their transformation. Yet, the modern teaching implemented in the Oporto School under the *Beaux-Arts* curriculum had a rather more culturalist than scientific matrix, which arguably explains why it remained school culture.

In the transition from the 1950s to the 1960s, the debate about the teaching of Architecture became intensified also outside the schools, bringing together architects, lecturers and students. The debate about the way teaching should develop runs alongside the debate on Modern Architecture and its revision. This debate leads to changes in ESBAP's study plan in 1957 (appendix 9.2).

The revised 1957 Study Plan introduced significant changes at the scientific and pedagogical levels.

At the scientific level, in the 1st cycle, Analytical Architecture introduced students to architectural issues, alongside artistic subjects, such as Statue Drawing, History of Art and scientific subjects. Filgueiras managed to establish links

between Drawing and History, as he saw them as indispensable instruments for analysis in aiming to achieve a goal, in his words, 'knowing in order to understand.'⁸⁹

The first subject to be created with the 1957 Reform was Analytical Architecture I to replace Sketching and Watercolour, a Construction subject, taught since 1940 by Rogério de Azevedo. It was given to Octávio Lixa Filgueiras, who would be in charge of it until 1969, making it the most solid subject under the New Reform. For the first two years, Filgueiras continued to include the classical orders, introducing as well analytical studies of ancient buildings, such as 'Um templo Românico' [A Roman Temple] (1958-59) and 'A Sé do Porto' [The Oporto Cathedral] (1959-60). From 1960, he started 'Estudo analítico dum espaço livre público' [Analytical Study of a Free Public Space] featuring the São Lázaro (1960-61), consolidating this strategy from 1962-63 with his urban surveys, 'inquéritos urbanos',⁹⁰ also known as 'operações' [operations].

The second subject to be created was Analytical Architecture II, which replaced 'Buildings and Monuments of Antiquity (drawing and watercolour sketching), and Analytical Elements', the first Architecture subject, taught by Agostinho Ricca since 1952. Filgueiras was also put in charge of this, except in 1959-60, as it was given to Fernando Távora. From 1960-61, Filgueiras programmed both Analytical subjects around a the 'study of the human problem requiring architecture', aiming to replace the study of classical orders, as Nuno Portas explains below.

the study of the human-problem-requiring-architecture (...) happens through method (included in analysis, composition and critique), thus objectivising the relationships between society and architecture, while integrating in the design synthesis any available knowledge about the man for whom we build.⁹¹

⁸⁹ Filgueiras, Octávio Lixa. *A função do arquitecto: para uma teoria da responsabilidade numa época de encruzilhada*. Porto, ESBAP, 1985 (1a edição 1962). Page 16.

⁹⁰ Filgueiras, Octávio Lixa. *Inquéritos Urbanos*. Urbanização, 1. Março 1970, Centro de Estudos de Urbanismo e Habitação Engenheiro Duarte Pacheco, v. 5, 1, Mare Habita, Pag. 30.

⁹¹ Portas, Nuno. *Ensino da Arquitectura. Uma experiência pedagógica na ESBA do Porto*. In: *Arquitectura(s): História e crítica, Ensino e Profissão*. Porto, FAUP Publicações, 2005. Pag. 402.

In the second and third cycles, Architecture Composition encompasses the set of project subjects introduced in the 1957 Reform (Small Compositions, Composition, Great Compositions Competition). There was not set programme for it, but its purpose was to practice the project workshops, linked with theoretical subjects, i.e. Construction and Urbanology. Ramos was aware of this need for collaboration between the different subjects and so he tries to allocate both practical and theoretical subjects to the same lecturer.

In order to supplement technical training the degree course is spread over six years, with the last year focussing on work of a technical and practical nature. These works started being developed by architectural owned by lecturers and targeted on residential areas in Oporto. Aesthetics, Theory of Art and Joining the Three Arts, reflecting Ramos's concern over the need for collaboration between theory and practice subjects.

All of these alterations were in line with the themes and concerns that were being discussed at CIAM. A later report by Josep Luís Sert (1965) would focus on creative and artistic training, considering this to be paramount in spite of the focus on technique, which should not be an end in itself. 'However, various countries are aware this profession has seen its field of action widened to the human environment. Facing an apparent chaos, the new generation of architects should be able to know and understand the Human Environment.'⁹² This forces the architect to work in professional teams in order to meet the urban problems resulting from a demographic increase and an intense use of ground.

Pedagogically, as regards Drawing, António Quadros, Lagoa Henriques and later also Tito Reboredo were responsive to a restructuring of introductory subjects and agree with a geophilosophical approach to an architect's training. As to History of Art, Jorge Pais da Silva continued the work that had be started by Artur Nobre de Gusmão by creating monographical works with interpretative studies of buildings, using sketching as an interpretation instrument.

Some stability was achieved between 1958 and 1963 in the distribution of subjects among academic staff. Loureiro kept the third year subject, Composition I, while Fernando Távora was responsible for the fourth year subjects of Composition II, Theory and History of Architecture (THA) I and II, and Arnaldo Araújo was in charge of the fifth year subject, Composition III.

⁹² Sert, Josep Luura(s): *História e crítica, Ensino e Profissão*. Porto, FAUP Publicações, 2005. Pag. 402.A, Huitiosep Luura(s): *l'Union Internationale des Architectes: rapport general*. Paris, 1965. pag. 70.

The four year period between 1962 and 1966 saw several changes as a result of Arnaldo Araújo's departure to Mozambique and also Rogério de Azevedo's retirement, as well as the arrival of Cristiano Moreira, Alfredo Viana de Lima and Álvaro Siza. The first major reorganisation was in 1963-64, as Arnaldo Araújo is given responsibility for Theory and History of Architecture and also Composition I. Loureiro is given Composition II and III and Távora becomes responsible for the sixth year subjects, Composition IV and Conjugation of the Three Arts. The third year subjects of Composition and THA were given to Cristiano, while Loureiro only kept Composition II and Conjugation. Távora takes definitive charge of the fifth year subject Composition III and recovers THA II. Viana de Lima was allocated the sixth year subject Composition IV and he will be in charge of this until 1969. In 1965- 66, Álvaro Siza replaces Loureiro with Composition II for fourth year students, so that the latter can replace Rogério de Azevedo in Construction. Siza kept Composition II, which he had started the previous year, just as Távora did with Composition III and Viana de Lima in Composition IV. Cristiano Moreira was given Conjugation of the Three Arts and also asked to support Urbanology.

Pedagogically, this approach was evidence of a great influence from Orlando Ribeiro and his analysis on the Portuguese territory, basing his analytical methodologies and his observation charts, overall analysis, register and interpretation of Architecture on his interaction with Man and the Environment. This methodology also comes from Filgueiras's experience as coordinator of the Trás-os-Montes area for the Survey on Popular Architecture, which followed Ribeiro's methods, and also from his participation in the Oporto CIAM Group.

In Urbanology, still in 1961-62, Filgueiras proposes a new experience with the introduction of a series of urban studies. This would also help in filling in the gap left by the cancellation of Archeology, which used to include studies of buildings of architectural worth and the development of renovation proposals. The experiments he proposed over a period of ten years, from 1958-59 to 1968-69, saw different approaches based initially on the analytical study formula but almost immediately changed into an urban study strategy. This analytical methodology ran alongside small exercises in composition, which were inspired by the Bauhaus, through self analysis exercises, such as individual surveys, or the poetry and photography competitions, or even holiday work.⁹³ The latter and the urban studies remained a part of Analytical Architecture, either in part I or part II, during the whole 1960's. So

⁹³ Filgueiras, Octávio Lixa. *Inquéritos Urbanos*. Urbanização, 1. Março 1970.

they served as a point of reference for understanding the basis for training any architect at the time.

The main object of focus of these urban studies, also known as 'operations', was the town, namely the working town with its strong urban form: the university area, Matosinhos, Rua do Almada, Miragaia e Barredo.

preparing for a correct professionalisation, which is to say responsible, is at the basis of such experiments: for each completed academic year, students should be able to obtain an incremented and permanent qualification so they could work in key sectors of society.⁹⁴

This pedagogical route, in which *reality*, and the *real*, was proposed for the first time in Architectura as a theme and object of work, was heavily supported by Carlos Ramos. This analysis methodology 'was guided by an adjustment to the urban environment and an occupation survey'.⁹⁵

This proposal was a result of the influence of António Jorge Dias and Orlando Ribeiro's geophilosophical vision - not forgetting how close Ramos and Ribeiro were - either through the work developed at the Ethnology Study Centre of the University of Oporto, or the research work developed by teams of researchers whose role was decisive for the development of Ethnology in Portugal, or even through reflection work on space as well as represented and inhabited space which is then transformed into a place. This pedagogical geophilosophical vision offers many of the ideas proposed by Heidegger in his work on the concept of 'staying-dwelling',⁹⁶ owing partly to António Jorge Dias and Orlando Ribeiro's experiences in Germany and France, respectively, while they studied for their doctorates and carried out research work which they later implemented in Portugal. There was a concerted effort, with all Operations, for analysis mechanisms to be rigorous and thus ensure any work developed was useful and aimed at qualifying academic work and making it available to society, be it for instance the Oporto City Council or the targeted populations.

The first survey focussed specifically on the urban environment, the city, the streets, the building facades and the public spaces. However, subsequent surveys, in

⁹⁴ Filgueiras, Octávio Lixa. *Inquéritos Urbanos*. Urbanização, 1. March 1970. Page 10.

⁹⁵ Filgueiras, Octávio Lixa. *Inquagueiras, Octávio Lixa. O. P. 1*, March 1970. Page 14.

⁹⁶ Heidegger, Martin, *Bauen, Wohnen, Denken*, 1951, Versão em Castelhano: *Construir, Habitar, Pensar*, Em conferências y artículos, Ediciones del Serbal, Madrid, 1994.

Matosinhos and later in Miragaia, had a sociological emphasis and aimed to identify a link between architecture and man. In Miragaia and in Barredo, students talked to local people, drew all interior spaces and registered everyday objects, from dishes to bed spreads, by drawing plans, cross sections and perspectives, as well as taking photographs.

Taking 'The Matosinhos Operations' as an example, namely the local fishermen habitat in the port of Matosinhos', carried out as part of Analytical Architecture II during 1962-1963, all work follows the CIAM grille methodology, based on the four functions: work, dwelling, circulate and cultivate the body and spirit. These four functions helped to analyse the block of buildings enclosed by the Serpa Pinto street and the port area. So the work was developed around the dwelling function through a critical analysis text of each space and its functionality, together with interpretative plans of the relationship between Man and each space. General and detailed sketches were produced, as well as free sketches and photographs, to register the urban environment. Lastly, they analysed one example of a contemporary dwelling, namely, a group of houses designed by Álvaro Siza for Matosinhos, where students confronted their theoretical reflections with a modern dwelling. In Portas's words, 'And so the living contemporary architectural work enter the student's experience.'⁹⁷

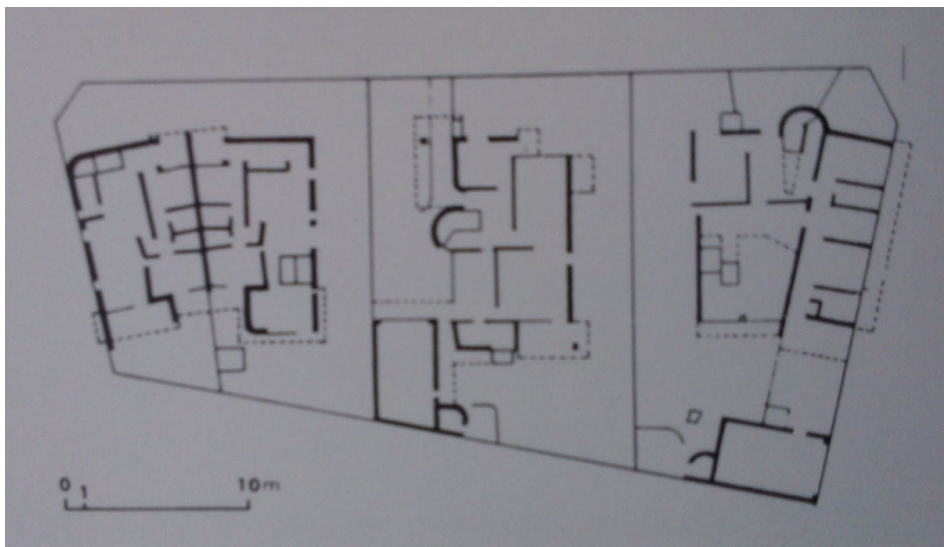


Figure 25: Siza Vieira, Four houses in Matosinhos, 1954-1957 - Section.

Source: Rodrigues, Jacinto, *Álvaro Siza, Obra e Método*, Civilização Editora, 1992. Pag. 14.

⁹⁷ Nuno Portas, "Ensino da Arquitectura. Uma experiência pedagógica na ESBA do Porto" in *Arquitetura(s): História e crítica, Ensino e Profissão*, Porto, FAUP Publicações, 2005, 405 (1a ed., *Arquitetura*, 77, Jan. 1963).



Figure 26: Figure 27: Siza Vieira, Four houses in Matosinhos, 1954-1957 – Outside view.
Source: Rodrigues, Jacinto, *Álvaro Siza, Obra e Método*, Civilização Editora, 1992.

The following year, Filgueiras proposed, with the agreement of Carlos Ramos and the support of Arnaldo Araújo, that work carried out as part of 'The Matosinhos Operations' should involve the whole School. This would mean extending this involvement to various subjects, namely Analytical Architecture I in 'The Quinta da Conceição Operation'; Architecture Composition III, taught by Arnaldo Araújo, in 'The Matosinhos Civic Centre Operation'; Architecture Composition IV, taught by Fernando Távora, in 'Analytical Studies for the Matosinhos Civic Centre'; Urbanology II, taught by João Andresen, in 'Rethinking the Matosinhos Urban Structure'; and extending it also to the Painting and Sculpting Degree courses.

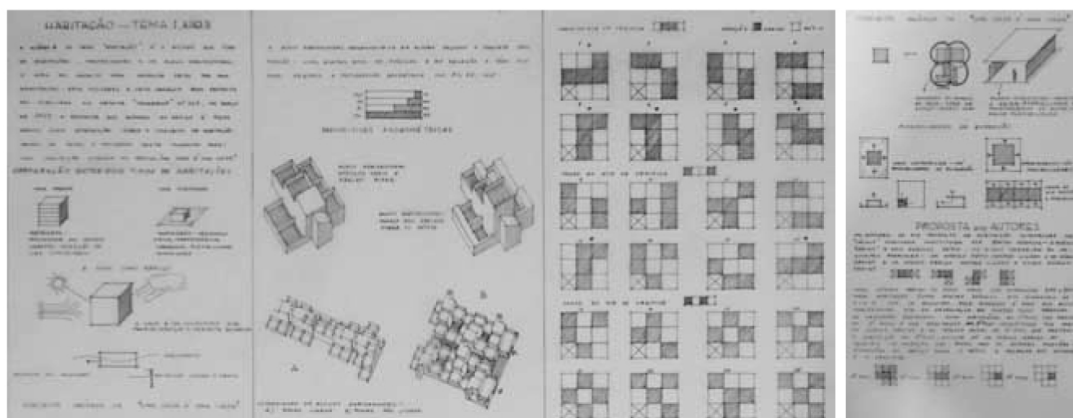


Figure 28: António Dias, "A minha casa é uma casa" (My house is a house), Architecture Composition I, ESBAP, Professor Arnaldo Araújo, 1968-69.
Source: Arquivo CDUA-FAUP, COMPARQ1-002-1-4.

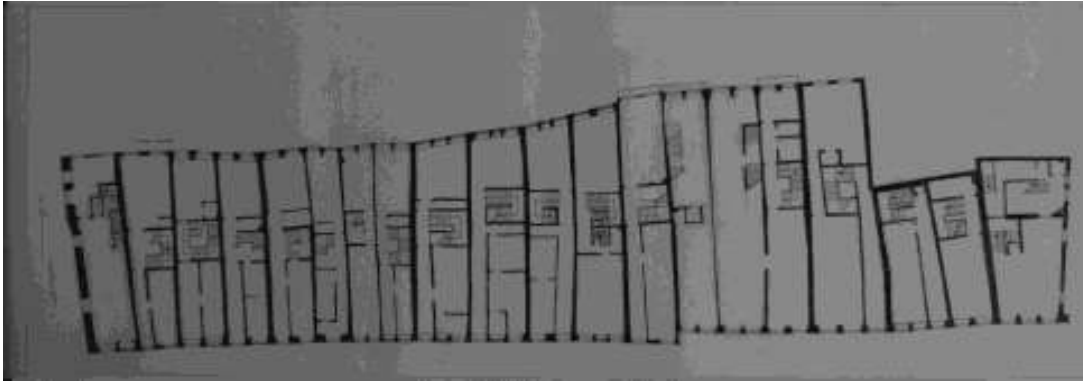


Figure 29: Jorge Barreto, OperaC "casa é uma casa", Composição de AAAnalytical Architecture II, 1968.
Source: ARQAN2-017-16.

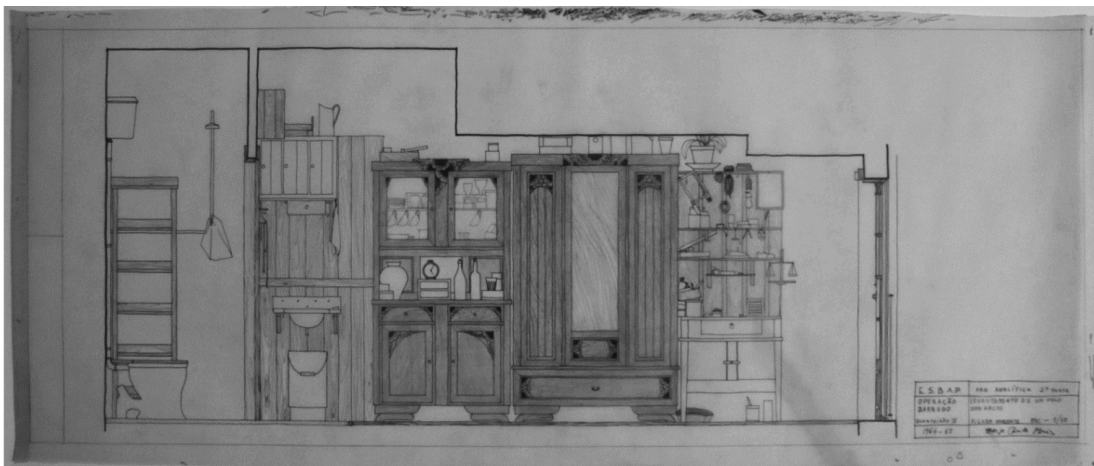


Figure 30: Octávio Lixa Filgueiras, 'Urban Surveys – Traditional Apartement Survey', Residential area, 1, March 1970.
Source: CDUA-FAUP, ARQAN1-009-PR10-13-2.

This proposal to involve the whole school into new teaching methods, also practiced at the Venice School and feature in the journal *Architectural Review*,⁹⁸

⁹⁸ At the Venice University Architecture Institute, led by Guiseppe Samonà and with lecturers such as Carlo Scarpa or Bruno Zevi, the object of study focussed on accommodation and the city's habitat, which was understood as 'a moral objective for the

‘proved excessive to achieve any immediate success,’⁹⁹ as Filgueiras later admits. It does, nevertheless, represent, as stated by Alexandre Alves Costa, ‘the first and most radical attempt to encapsulate an overview of the degree programme from a central core and project theme’,¹⁰⁰ which would only be repeated with the 1970s ‘experience’ around the theme ‘A school of Architecture’ and also at the 1974-75 SAAL¹⁰¹, involving the whole school, both academic staff and students, committed to the ‘operations’ into the relocation and support of vulnerable communities.

The SAAL experience represents a breakthrough which is epitomised in Arnaldo Araújo’s expression, shared by Octávio Lixa Filgueiras, ‘Anti-arquitecto-lápis-maravilhoso (Anti wonder pencil architect)’¹⁰², and it established a clear cut in the modern notion of the architect’s role. It breaks away from the heroic attitude of great masters such as Le Corbusier and Frank Lloyd Wright. Filgueiras promotes the architect as a moralist and bases his premise on Ernesto Rogers’s words:

everyone feels the true architect is not the elegant shaper who will meet different tastes. He is instead a moralist whose task is to increase the happiness of living and to extract from it the

school’. Gordon Cullen’s sketches titled ‘Townscape’, published in *Architectural Review*, focussed on urban environments.

⁹⁹ Filgueiras, Octávio Lixa. *Escola do Porto (1940-69)*.

¹⁰⁰ Costa, Alexandre Alves, *Dissertação expressamente elaborada para o concurso de habilitação para a obtenção do título de professor agregado e constituindo trabalho original sobre o assunto respeitante às cadeiras do 1.º Grupo do curso de Arquitectura da Escola Superior de Bela Artes por Alexandre Vieira Pinto Alves Costa em Dezembro de 1979 a que também se poderia chamar Memórias do Cárcere, Desastres de Sofia ou Memórias de um Burro*, Porto, Edições do Curso de Arquitectura da ESBAP, 1982. Page 53.

¹⁰¹ SAAL, Serviço de Apoio Ambulatório Local (Local Ambulatory Support Service), was created to provide support to populations lodged in precarious conditions. It arose as a decentralised service which started to build new houses and infrastructures and to offer better living conditions with help from various projects and technical support provided by brigades working in decaying neighbourhoods. It is possible to consider the following production as the most coherent expression of the ‘Architecture of the 25th April era’, but contrastingly the prompt reply given by architects and project teams in general has corresponded, with its unusual methodological contents and the inherent quality of the many examples built, to one of the periods of recent Portuguese architectonic culture which has been debated and referenced throughout the world.

¹⁰² This expression is used in a letter by Arnaldo Araújo to Octávio Lixa Filgueiras, Lourenço Marques, 1964-10- 05, 2. Espólio Octávio Lixa Filgueiras.

necessary symbols with which to shape it. He is a moralist concerned with the fact that his extraordinary achievements in quality haven't yet become the norm.¹⁰³

The works Filgueiras proposed for ESBAP throughout the 1960's were in line with his express concerns about the social role of the architect. Indeed, he did draw a conclusion to that effect in 1970 when he was reflecting on his activity as a whole:

And so the concept of life, other people's lives, must have been encrusted in the memories and concerns of future professionals, as a prevention against idealisms and the risk of a closed office messianic attitude.¹⁰⁴

This scientific and pedagogic continuity of several academic years spent in on vertical coordination strategy has its roots in a structure established during the 1950's, which was based on an increasing programme complexity, both in size and depth. The academic work presented throughout the 1960's were a reflection on these three moments of organisation and work distribution, but they are also a theoretical reflection as a result of the Professorship application process in 1962 and 1963.

From 1964, Fernando Távora is in charge of the 5th year programme and he ensures one of the Theory and History of Architecture subjects survives until 1966. The programmes he proposes to his undergraduates relate mostly to public buildings with a strong social and physical contextual element, be it rural or urban. Using both the programme and the place, Távora will introduce his students to the issue of space organisation, which was the subject of a thesis he submitted as part of his teaching application and which results from his review of the concept of modern space,¹⁰⁵ seeking a more integrational and humanistic perspective.

Who would ignore the influence of the space man inhabits and where he exhibits his social links about his own physical and spiritual health? It has always been an acknowledged truth, and stated here as constant, that the environment has a major influence on man.¹⁰⁶

¹⁰³ Rogers, Ernesto, quote by Octávio Lixa Filgueiras. *Da função social do arquitecto: para uma teoria da responsabilidade numa época de encruzilhada*. Porto, ESBAP. 1985. Page 96.

¹⁰⁴ Filgueiras, Octávio Lixa. *Inquéritos Urbanos*, Urbanização, 1. Março 1970.

¹⁰⁵ Portas, Nuno. *Prefácio à edição de 1982*. In: Fernando Távora, *Da Organização do Espaço*. Porto, FAUP Publicações, 1996, XIII.

¹⁰⁶ Távora, Fernando. *Arquitectura e Urbanismo – a lição das constantes*. In: Fernando Távora "Minha Casa", "Da Organização do Espaço: Da Harmonia do Nosso

Távora brought to the classroom, no longer *Brazil Builds* and the CIAM, but the Study into Popular Architecture published in 1961, and TEAM 10, in which he takes part in 1959, in Otterlo, and in 1962, in Royamount. For 4th year students, Távora proposes works which were markedly influenced by the Study, requiring his students to blend their analytical spirit with their synthetic spirit, i.e. the knowledge which would inform the project. In the various exercises for each academic year, he proposed very different works, making his undergraduates experience the project under varying circumstances. He wanted to encourage them to build a project based on conditioning factors imposed by their surroundings. The design would thus explore the links with the environment through an interpretation of the surrounding reality, whether it be a rural or urban space. Távora was no longer concerned with the technical competence of the project, but with what was expressed in the design and its meaning for man and for society.

When a person moves, or when a lady chooses the colour of a wall, they are making architecture, as they produce an effect which results in a room becoming larger, smaller, or with a higher or lower ceiling. (...)

In a wider context, I would say architecture is a second nature and, as such, it is something for which there will naturally be specialists. (...)

I have played a dangerous card, - I wouldn't say into disintellectualising architecture, but into humanising it. That gives students, mainly those just arriving overloaded with an excessive intellectual tendency, a direction towards a return to their roots. (...)

First year students often arrive with a notion that architecture means, far and foremost, to be able to draw very well. Architecture is, first of all, an act of intelligence. And, on top of that, it requires a clear social conscience¹⁰⁷.

This issue of social conscience would become paramount in the teaching of architecture at ESBAP, and it represents the most significant change introduced by

Espaço', 'Da Harmonia do Espaço Contemporâneo'" – Prólogo. Figura Eminente da U. Porto: Fernando Távora. Fundação Marques da Silva. 2013. Pag. C3_36.

¹⁰⁷ Távora, Fernando. *Interview by Bernardo Pinto de Almeida. August 1993* In: *Fernando Távora "Minha Casa", "Da Organização do Espaço: Da Harmonia do Nosso Espaço', 'Da Harmonia do Espaço Contemporâneo'" – Prólogo. Figura Eminente da U. Porto: Fernando Távora. Fundação Marques da Silva. 2013. Page C3_40/50.*

Fernando Távora after Carlos Ramos. The social and human sense of architecture, the issue of synthesis between the social, local and modern in the architectural space which conditions the happiness of man and the environment. Távora reinforced this notion of teaching focussed into social reality and the relationship between the architectural work and life.

All works presented revealed great attention to detail and a concern with the programme, which aimed to reflect on the significance of the institution itself, in Kahn's words - 'what does a school want to be'. Pedro Ramalho's project for a 'School of Architecture' was the result of his awareness of the criticism against rationalism, functionalism and formalism, and also an adherence, as he admits, to Wright's organicism, to the Nordic neo-empirism, to Kahn brutalism, to the Study, in Távora's and Alvar Aalto's view, as a reaction to the Italian route.¹⁰⁸

As an architect and as a teacher Fernando Távora did not fail to impress the new generations owing to his fresh approach, his search for new values, formal and spatial, his living knowledge and his direct way of communicating all this.¹⁰⁹

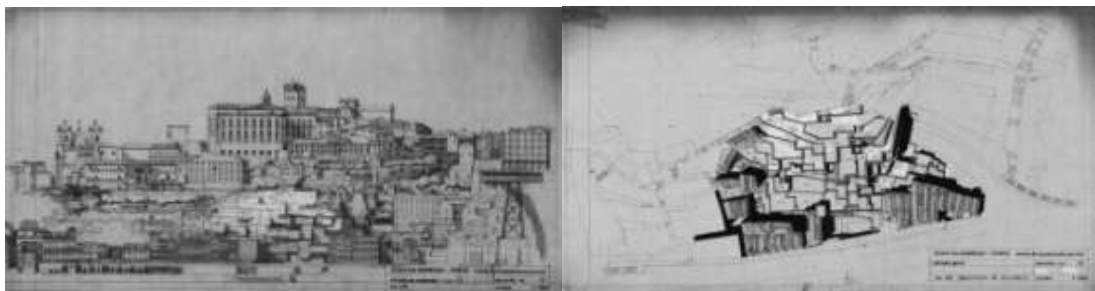


Figure 31: Alexandre Vasconcelos, 'Barredo Area – Porto. Initial Restructuring Study', February 1968, Architectural Composition III, Professor Fernando Távora, 1967-68. OLF Archive. Source: Gonalo Esteves de Oliveira do Canto. *O Ensino Moderno da Arquitectura A Reforma de 57 e as Escolas de Belas-Artes em Portugal (1931-69)*. Coimbra, Doctoral Thesis. DARQ-FCTUC, 2011.

On concluding his book *Da Organizao do Espao*, (From Organizing Space), Távora leaves a message directed at his students, appealing to a new

¹⁰⁸ Ramalho, Pedro. *Itinerrio*. Porto, FAUP Edies, 1989. Page 13-21. In the first chapter of his dissertation, Pedro Ramalho details any influence which was relevant during his training at ESBAP.

¹⁰⁹ Ramalho, Pedro. *Itinerrio*. Porto, FAUP Edies, 1989.

positioning in relation to the profession, writing that 'alongside and intense and necessary specialism they bring a deep and indispensable humanism.'¹¹⁰

That being so, to design, plan and draw should not translate to the architect into the creation of meaningless shapes, imposed by a whim of fashion or of any other kind. The shapes he will create should result instead from a wise balance between his personal vision and the circumstance which surrounds him and which he should know intensely, so intensely that knowing and being should be indistinguishable.¹¹¹

At the end of the 1960's, Távora extended, to 5th year students, Filgueiras's analytical experiences by bringing into the School the plan for the Barredo area of Porto, which he had been developing in his practice.¹¹² The partial restructuring Study the students develop moves from a solution to the housing problem in the historical area towards a city proposal, in terms of its image and its public space. This strategy encouraged a new attitude towards these degraded urban structures and it would be consolidated as part of the experimental periods and after 1974.

These changes were in line with a new kind of pedagogical teaching, which moved away from theory into practice, putting forward the project as a research instrument, as opposed to the workshop model. In this context, his pedagogic focus in Composition was closely related to his approach to Theory and History of Architecture.

In his first year teaching 3rd year students, Arnaldo Araújo suggested the organisation of a dwelling in two small rural structures in Espinhosela. This required his students to reflect on the use of space in people's daily lives and on traditional construction techniques; it encouraged them to move away from a formal to an anthropological approach. This was referenced in the Study and would then influence the CODA direction, promoting research on different forms of rural habitat, with good examples being proposals made by José Forjaz, José Dias, Sérgio Cuvelos and Sergio Fernandez¹¹³ in Rio de Onor, between 1963 and 1965. It should also be noted the influence they had on pedagogical changes and on the type of work conducted, particularly by Oliveira Martins and Orlando Ribeiro at ESBAP. In

¹¹⁰ Fernando Távora, *Da Organização do Espaço*, Porto, FAUP Publicações, 1996, 75 (1.a edição, 1962). The notion of specialism is linked to research and knowledge.

¹¹¹ Fernando Távora, *Da Organização do Espaço*, Porto, FAUP Publicações, 1996, 74 (1.a edição, 1962).

¹¹² In 1969 Távora submitted the General Plan for the Rehabilitation of Barredo.

¹¹³ Fernandez, Sergio. *Rio de Onor, 1963-1965*. Joelho, 2, 2011. Page 82-99.

1953 Oliveira Martins had published a study he had conducted in Rio de Onor under the title *Rio de Onor - Comunitarismo Agropastoril* (Agropastoral Communitarianism in Rio de Onor).

In 1965, Siza was invited to lecture on Architecture Composition II. With the aim of modernising teaching at ESBAP, he started his academic activity that academic year, 1965-66, using the method Portas was developing in Lisbon, but the results were not particularly interesting.

The Thornley method,¹¹⁴ which Portas also applied, had four phases: collecting data; defining an overall concept of form; developing this form into a final schematics; and presenting the schematics. Broadbent later redeveloped this method and added some flexibility to it, extending it to six phases: initial plan; analysis; synthesis 1; synthesis 2; appreciation; communication.¹¹⁵

The Manchester Method¹¹⁶ postulated by Thornley and the 'Notes on a Synthesis of Form' by Alexander¹¹⁷ validated the link between Mathematics and Architecture, as well as a potential alignment with the exact sciences methods and also the introduction of computational means to the project. These methods were not very successful at ESBAP and, so, for several years the School saw a return to previous modern methods with composition projects which allowed the development of an analysis process to run in parallel, instigating thought and criticism.

Therefore, absorption and understanding of all that was at stake ran in parallel with the development of the design and bombarded the design with criticism and subsequent changes.

It was very useful as it first led me into a very rigorous and very good experiment, and then it made me rethink and try something else - the exhaustive study happened in parallel with the development of an idea with a rather instinctive element immediately followed by enthusiasm and then criticism.

¹¹⁴ Thorney, D. G. (Denis Thornley). *MThorney, D. G. (Denis Thornley). ral Plan for .* Arquitectura N.Denis Thornley). ral Plan fo Page. 33-37.

¹¹⁵ Broadbent, Geoffrey. *MBroadbent, Geoffrey. Thornley). r. Arquitectura, N.ey. Thornley). ral Pl*

¹¹⁶ Broadbent, Geoffrey, *MBroadbent, Geoffrey, Thornley). r. Arquitectura, N.ey, Thornley). ral Plan*

¹¹⁷ Alexander, Christopher. *Uma cidade nChr é uma árvore. Arquitectura N.uma árvorenley). ral Plan fo Page. 33-37.*

It was a short course and it was very interesting. For me, a very special thing about teaching Architecture is learning Architecture, and this notion was ever present throughout my life.¹¹⁸

Aiming to tighten the link between the architectural practice and the School, Siza suggested his students worked on a Cooperative; the work was called 'Cooperativa de Consumo – Bairro do Regado'. It is worth noting that Siza had developed the Lordelo Cooperative project in Oporto in 1960 to 1963. Carrying out the work in different stages meant it could be started with more analytical group work and afterwards develop individual proposals. Starting off with a theme involving such a strong social element as cooperativism forced students to confront the specific reality of the Regado neighbourhood, analysing the cooperative model and also the spatial and social organisation of that neighbourhood. The work took on the form of a report or study bringing in text, the schematics, the elevation and the project. In subsequent years, the programmes for work were the Aldoar Paroquial Church and a motel in Coimbra. These were projects that Siza was developing in his own practice, and used them in order to bring a closer link between a professional practice and the School, with more professionalizing methods. His teaching experience would be interrupted shortly after, in 1969, when all lecturers collectively resigned owing to a lack of good working conditions.

Siza's teaching showed a great deal of attention to renovating movements which were developing around him. This can be perceived through his participation in the short conferences *Pequenos Congressos* with Nuno Portas, Rafael Moneo and Oriol Bohigas.

With the end of the CIAM at the end of the 1950's, it would fall on the International Union of Architects to ensure the debate about the profession. However, this soon dissipated into various poles, such as RIBA, (owing to an influence from the Cambridge School); the TEAM 10 meetings; the Design Methods conferences and the International Conferences of Architecture Students (CIEA). The aim of the debate was to discuss the architect's role in society, including the link between teaching and the profession, and such a diversity of stages and discourse did introduce different perspectives on it.

¹¹⁸ Siza Vieira, Álvaro. In: Moniz, Gonçalo Esteves de Oliveira do Canto. *O Ensino Moderno da Arquitectura A Reforma de 57 e as Escolas de Belas-Artes em Portugal (1931-69)*. Coimbra, Dissertação de Doutoramento. DARQ-FCTUC, 2011.

The various themes debated ranged from the coexistence of the tradition of the architect as artist with the vision of the modern technical architect, joining the field of action of the researching architect with very specialised knowledge, i.e. the field of action of the technocrat architect who responds to the development of the capitalist city; in contrast, the vision of the social architect concerned with understanding society, in particular, the housing problems of the city, from its run down centres to the neighbourhoods in the outskirts.

And, as a consequence, a theme came up frequently at the Royaumont meeting, that of the architect's responsibility. This is perfectly understandable. When there are no concrete, clear or exact truths, the problem appears with a stronger incidence, because responsibility is always linked to the possibility of choice and to choose between 1 and 25000, in its real or symbolic meaning, is not an easy task...¹¹⁹

As stated by Távora, it was important to think about the architect's role in society at the time. This was a period of transition and change. The role was complex, unique and disturbing even. But first, it was important to consider what type of architecture training should be offered; and which function should architects be trained to do?

This was a time of indecision, of change, of uncertainty and without any answers. Debates focussed on the type of answers architecture and the teaching of architecture should offer, because there were many possibilities, in Távora's words 'between 1 and 25000'. Today, still, it is important to rethink the architect's role in society and the kind of teaching that will help perform that role.

Since the Architecture Teaching Committee was set up in 1904, the Royal Institute of British Architects (RIBA) has had an active role in the debate on teaching methods and the recognition and evaluation of British architecture schools. In 1958, during a revaluation of the education system, RIBA organised a conference on the teaching of Architecture, the '1958 RIBA Conference on Architectural Education' in Oxford, and invited the teaching architect Sir Leslie Martin to preside it. This coincided with the construction of a new School of Architecture in Cambridge and the themes under debate at the conference were linked to the teaching approach

¹¹⁹ Távora, Fernando. *O encontro de Royaumont*. In: *Arquitectura*, N.º 79. July 1963. Ainda In: *Fernando Távora "O encontro de Royaumont", "Da Organização do Espaço: Da Harmonia do Nosso Espaço", "Da Harmonia do Espaço Contemporâneo"* – *Prólogo*. Figura Eminente da U. Porto: Fernando Távora. Fundação Marques da Silva. 2013. Page. C3_41.

promoted in the Cambridge School. It would also be Sir Leslie Martin who would bring to Portugal the reflections of this debate through Nuno Portas and his activities at LNEC and ESBAL (Escolar Superior de Belas Artes de Lisboa).

As recorded in the minutes, the conference focussed on the issue of dignifying architecture courses by raising the standards required at entry; by ensuring a higher level of dedication from lecturers and architects to teaching; by ensuring courses were recognised by RIBA; by a link between courses and work placements and also be developing postgraduate programmes and research activities. With these objectives in mind, the debate was organised in three themes: the needs of the profession and the communities (the role of the architect); the meaning of teaching, the job market and standards to aim for; and the development of research.

In Britain, the teaching of architecture was spread through different types of school with varying levels of demand, from 'Recognised Schools' to 'Facility Schools'¹²⁰. In this regard, the main concern of this conference was for RIBA to recognise these schools and to raise the standard demanded in the training of architects.

The conference also addressed the advantages of integrating Schools of Architecture in universities, because 'the background of University influences the School: the School of Architecture, in turn, can influence the understanding of Architecture in the University itself'. The report also takes into account that different faculties can establish bridges between them, namely the Arts, the Sciences, the Engineering Sciences, Sociology and Economics, allowing the development of theory and subsequently research. To use Martin's quote from one of the speakers: 'Theory is the body of principles that explains and inter-relates all the facts of a subject' and his concluding words 'Research is the tool by which theory is advanced. Without it, teaching can have no direction and thought no cutting edge.'¹²¹ The report also stressed the importance of research, 'Knowledge is the raw material for design.'¹²² Research and postgraduate studies can thus be considered the means of building specialised knowledge that will take the profession to a higher technical level. Furthermore, current historical academic research can be supplemented by

¹²⁰ Leslie Martin. *Report*. RIBA Conference on Architectural Education. Oxford, 1958. Disponível em <http://www.oxfordconference2008.co.uk/1958conference.pdf>. Escolas no Reino Unido: 21 Recognised Schools, 5 Intermediate Schools, 9 Listed Schools, 32 Facility Schools.

¹²¹ Ibidem.

¹²² Ibidem.

studies on the types of buildings, studies on the designing of buildings in their relationship with light and urbanism, for example, or studies about pre-fabrication and the industrialization of the building structure.

The Cambridge School, under the leadership of Leslie Martin until 1972, would be the response to this report¹²³ and it would be on this point that Martin would develop his activity, approaching research labs as a central space for architectural courses, establishing an interactive triangle between profession-teaching-research.¹²⁴ The Centre of Land Use and Built Form Studies, later named Martin Centre for Architecture and Urban Studies, developed its activity by aiming to provide the answers to the problems in the profession, in architecture itself and in the city. Lionel March's work on the density of built forms became known at this centre.

Research was not understood as a way of forming highly specialised architects, or a kind of super architects, but of 'promoting,' according to Mário Krüger, 'understanding about a subject based on systematised research that would lead to more in depth knowledge with the aim of transforming that which is apparently inexplicable into something predictable.'¹²⁵

In 1957, Martin invited Le Corbusier to visit the school aiming for a symbolic continuity to the modern movement, which he had been following since his participation in the 1933 CIAM, as a member of the MARS group. In this sense, the Cambridge School became the grounds for taking forward the modern movement legacy¹²⁶ and also for modern teaching where, in the lab, the project method

¹²³ March, Lionel. *How research applies a cutting edge*. In: Peter Carolin, Trevor Dannatt, *Architecture, Education and Research. The work of Leslie Martin: papers and selected articles*, Londres, Academy Editions, 1996, 123.

¹²⁴ Hawkes, Dean. *The Cambridge School. Tradition, Research, Development and the Martin Centre*. In: Peter Carolin, Trevor Dannatt, *Architecture, Education and Research. The work of Leslie Martin: papers and selected articles*, Londres, Academy Editions, 1996, pag. 123.

¹²⁵ Peter Carol in *Leslie Martin e a Escola de Cambridge*. Coimbra, e|d|arq, 2005. Page 70.

¹²⁶ Idem, Pag. 72. Krüger refers the Le Corbusier's visit to Cambridge where Henri Moore draws the image of Corbusier on the blackboard, thus tracing, symbolically Martin's program for the Department of Architecture in Cambridge - to look ahead, to take the drawing as a disciplinary instrument and deepen the legacy of the Modern Movement. In other words, search, compose and develop '. Kruger further considers that Cambridge was 'a

becomes the subject of research. This concept of 'laboratory' tends naturally to be borrowed from the Sciences research centres, but can also be referenced back to the proposal submitted by the education committee at CIAM 9, in 1953, where the teaching laboratory is first proposed as a response to the question on 'How to learn practical method to achieve ends?'¹²⁷ In these teaching laboratories, students would work in teams and submit their projects, ideas and designs to a set of consultants/lecturers from different subject areas who would stimulate criticism and the integration of different subject approaches.¹²⁸

The Oxford Conference proposed the training of highly specialised architects, technically and theoretically, supplemented by research. This debate reaches Portugal through Leslie Martin who, between 1958 and 1969, started a collaboration with the Calouste Gulbenkian Foundation for the tender of the new head office, together with Carlos Ramos, Francisco Keil do Amaral and Franco Albini, among others, and later makes the project for the Modern Art Centre, in 1980-84. The Cambridge teaching and project method is assimilated into the LNEC research work by Nuno Portas, but also by the Centro de Estudos de Urbanismo e Habitação Engenheiro Duarte Pacheco, which publishes Lionel March's and Christopher Alexander's works in the journal *Urbanização*.¹²⁹

In addition to new subject areas, the 1957 Reform at ESBAP started a redefinition of various subject area programmes, in line with the three cycles of the plan of studies, thus allowing the incorporation of new pedagogical methods. These changes brought students closer to the city, through direct contact and via study, as they were confronted with the country's social and political reality. This knowledge put them in touch with social reality and this awareness gradually led to the academic crisis. In other words, the Reform was motivated by modern thinking and by a modernisation of education, and it actually became the incubator and driving force for opposition movements which led to the crisis in architecture teaching and

Bauhaus without walls' (page 69) as an interdisciplinary space and of various professional practices.

¹²⁷ CIAM, Commission 3. Formation de l'architecte. *The Teaching Laboratory*. CIAM 9. Aix-la-Provence, 23 Julho 1953. Arquivo ETH Zurich.

¹²⁸ These 'laboratories' were found in Cambridge, but also in São Paulo, Artigas' studio, or in Philadelphia, in Louis Kahn's studio.

¹²⁹ March, Lionel. *Casas fora dos limites urbanos*. *Urbanização*, 2, Junho 1969. Pag. 119-128; Alexander, Christopher. *Le Réseau des Rues*. *Urbanização*, 2, Junho 1969. Pag. 133-143.

to the end of the modern curriculum, proposed by the Reform proponents. From the reforms influenced by the modern movement, which allowed contact with and awareness of the social reality, allied to a sentiment of freedom that started to develop, there was a counter-reform towards a social and cultural reality.

The relationship between pedagogy and culture was, in fact, the engine behind the redirection of architecture teaching based on the curriculum proposed by the 1957 Reform and which constitutes the methodological basis for the redesigning of teaching after 1969.

I had Theory and History of Architecture I with Ramos and he used to read Vitruvius in class. We were 3 or 4 students sat around a drawing table while Ramos read and commented on his copy of Vitruvius, but we would rarely do more than a page. Carlos Ramos used to roll small cigarettes, he would cut them with a pair of scissors, but he would only smoke half a cigarette at a time, as he read a sentence, then he would explain it and comment on it, give examples and he would talk about Contemporary Architecture, Gropius, etc. Vitruvius was some kind of support for him to talk about anything he felt like, and he wouldn't talk exclusively about Classical Architecture. He was a very cultured and very interesting person. He was the director and so he taught very few classes. He dropped Projects but wanted to continue delivering the Theory, which was a novelty, and he used to pay a lot of attention to this subject, teaching it systematically, and never missing a class.¹³⁰

Távora followed in the footsteps of Carlos Ramos and also used Vitruvius, but he explored other books and works on History of Architecture, addressing contemporary themes on organisation of space. Topics for each class were developed from drawing, representation, interpreting and relating different works and theories using schematics, words, plans and cross sections. This methodology was rehearsed during this period, but it would only achieve some systematisation during the 1980's and 1990's when General Theory of Organisation of Space was created as a subject.¹³¹

Arnaldo Araújo introduced an approach to Theory of Architecture which refutes a continuous reading of history, as proposed by Távora, in his search for

¹³⁰ Costa, Alexandre Alves. In: Moniz, Gonçalo Esteves de Oliveira do Canto. *O Ensino Moderno da Arquitectura A Reforma de 57 e as Escolas de Belas-Artes em Portugal (1931-69)*. Coimbra, Doctoral Thesis. DARQ-FCTUC, 2011.

¹³¹ Távora, Fernando. *Teoria Geral da Organização do Espaço*. Arquitectura e Urbanismo. A lição das Constantes, Porto, FAUP Publicações.

invariables or constant elements. He followed the critical theory approach presented by Enrico Tedeschi in his book *Teoria de la Arquitectura*, which he would recommend to his students. The development of a critical ability would help undergraduates to make project decisions, according to their interpretative reading of the physical, psychological, social, technical and spiritual factors. This followed the premise that there are 'no single answers', in a clear refusal of the academic system and also the modern system. 'This strategy was fed by the example of the social and pedagogical work by Danilo Dolci, whom Araújo admired, but also by books written by Nikolaus Pevsner or Bruno Zevi, already translated into Portuguese in the 1960's.'¹³²

Throughout this decade, Távora, Araújo and Cristiano paved a new way for Theory and History of Architecture programme, which encouraged a critical awareness about problems in architecture. This provided students with a tool with which to face the fall of modern paradigms. By not establishing a clear pragmatical body for this subject, they were able to create an area for autonomous debate that would feed into other subjects, namely the Project subject.

In the article 'Para uma Cidade mais Humana' (For a More Human City), João Andresen presents a more theoretical perspective, as he aims to find a more human route for the city, through the concept of Neighbourhood Unit.

¹³² Almeida, Pedro Vieira de. *Arnaldo Araújo*. In: Pedro Vieira de Almeida, Alexandra Cardoso (ed.). *Arnaldo Araújo. Arquitecto (1925-1982)*. Porto, Centro de Estudos Arnaldo de Araújo, Escola Superior Artística do Porto, 2002. Page 15.



Figure 32: Andresen, João. Partial Urbanisation Plan for the Nevogilde area.
Source: MENDGESBA, Boletim especial da Escola Superior de Belas Artes do Porto, Porto, ESBAP, November 1963. Page 110.

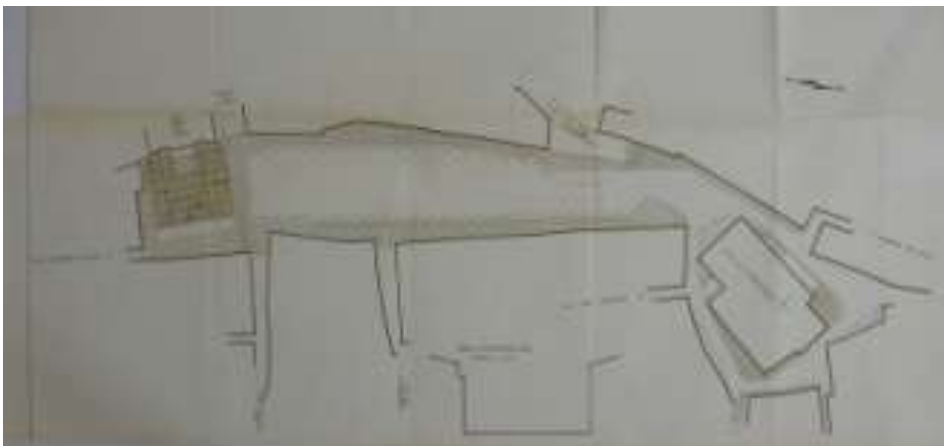


Figure 33: Sampaio, António. Old Organic Architecture. Urbanology, Professor João Andresen and Cristiano Moreira, 1963-64.
Source: CDUA-FAUP Archive, URBLG-002-M3-1.

Andresen develops analysis and synthesis work with his students. The first were called Theoretical Urbanology and focussed on specific urban spaces chose by students in Portugal. Examples include the studies on Coimbra squares by António Sampaio, in 1963-64, under the overall topic of Old Organic Architecture; and on Praça do Comércio in Lisbon, by Rogério Alvarez, in the same year. The second, called Practical Urbanology, focussed on the urban project of an established area or an area in expansion. In 1963-64, Urbanology also includes the Matosinhos Operation with an 'urbanisation preplan for a Neighbourhood Unit'

integrated into an important center of the Matosinhos and, in 1965-66, the Campo Alegre area of Oporto is the subject of intervention, providing the grounds for a physical, demographic, historical and cultural analysis.

1968 was a year of change in Portugal and worldwide and this had an impact on universities and the Fine Arts Schools. As if predicting any forthcoming global changes that would affect them, ESBAP started the year with a new director, as Carlos Ramos had reached retiring age; the Prague events during the Spring bring into question political order across the world; in May, Paris became the stage for student movements fighting against the authoritarian regimes and capitalist society; in August the Portuguese dictator António Oliveira Salazar was replaced by Marcelo Caetano; and in December the Academic Association in Coimbra was restructured in preparation for the 1969 elections. For architecture students, this political, social and educational environment would create the right atmosphere for developing a strong political awareness leading to debate on the training and role of the architect and to a reform in the teaching of architecture, namely the modern curriculum and the 1957 Reform. The solution found for replacing Carlos Ramos in July 1967 was the nomination of António Cândido de Brito.¹³³ This was the most convenient solution for the government at the time, but the least stimulating for students and academic staff, as it severed the commitment and solidarity link which characterised the School under Carlos Ramos. The new director, António Brito, did not have the capability to negotiate the contractual conditions of junior lecturers and capitulated to pressure from government to control any association activities. A good example was the event involving the Oporto and Lisbon Fine Arts Schools, ESBAP and ESBAL (Escola Superior de Belas Artes de Lisboa), in Oporto, in May 1968, at which lecturers were prevented from meeting with students and engage into any debate about education problems.¹³⁴ Student protest follows immediately with the publication in June 1968 of the *Boletim ESBAP*,¹³⁵ in which they make their position

¹³³ António Maria Cândido de Brito, the son of José de Brito (1855-1946), lecturer in Drawing, graduates in Architecture in 1926 and joins EBAP to lecture the main subject, Geometria Descritiva e Estereotomia, on 11th January 1940. He was appointed director in July 1967, a position he held until 25th April 1974.

¹³⁴ *Boletim ESBAP*, 2, June 1968, page. 1.

¹³⁵ In addition to these news, ESBAP 2 follows journals published by other student associations and which are essentially divided into three strands - informative, formative and cultural. José Pacheco Pereira's participation addresses the theoretical debate around neo-realism with his article title 'Do realismo como inexistência' (From realism as inexistence) in

known, promote freedom of information, address current events and promote debate. this publication is also significant in light of the Paris events. The Editorial reads as follows:

Our aim is for the *Boletim* to be a channel in which to raise issues and doubts. In which to debate ideas. Where we can have a dialogue about our problems as part of society. (...) Which will rock the inertia that has settled into our school and into a vast majority of our graduates. (...) Which raises the awareness about our problems, as students, as professionals and as men who are rooted into Portuguese reality.¹³⁶

ESBAP 2 dedicates two pages to what it calls 'the international student events' stating that 'all these movements, which spread across a great part of the world (...) have certain analogies'. Featured news include the incidents at the universities of Turin and Rome, with a fight for self management, and the 1968 May crisis in France. It also features an analysis by Carlos Araújo on the French events and their meaning.

A self-evident fact was the union between teaching staff and students, since both wanted a reform in Education, as this did not meet any of their legitimate aspirations. (...) Youth has ceased being a dead weight in Society, being aware of its value and claiming its rightful place. (...) When speaking of student self-management or democratisation of education, this will all seem vague if not experienced by students.¹³⁷

The *Boletim* was the first step taken by students in an organised campaign against the education system at the time, aiming to engage the whole student population, and showing the potential in having a teacher and student shared management, referring to real examples. The notion of self-management started to gain some solidity as the only possible way for a democratisation of education to happen, and a subsequent reform of teaching methods and practice.

contrast with the article by J. A. Pires titled 'Do realismo como existência' (From realism as existence).

¹³⁶ Boletim ESBAP, 2, June 1968, page 1.

¹³⁷ Araújo Carlos. *Os Acontecimentos estudantis franceses*. (interview), Boletim ESBAP, 2, June 1968, page 5.



Figure 34: Lecture at ESBAP, 1968.

Source: Mário João Mesquita (coord.), *A cidade da Universidade*, Porto, Reitoria da Universidade do Porto, 2006.

Facing the imminent closure of the school, academic staff propose the creation of a workgroup to promote pedagogic experience, in line with the law (Decreto nº 47.587 de 1967¹³⁸) and in an attempt to rethink the redirection of education.¹³⁹ Under such a climate of discontent, ESBAP teaching staff and students start, towards the end of 1968, an intense debate about the Architecture degree, given the lack of strong leadership with the ability to negotiate with the Ministry of Education. At the beginning of the academic year, students replace classes for joint meetings, i.e. open lectures, to discuss teaching and administrative problems faced by the School. These lectures result in a petition being signed and handed in to the Minister of Education demanding 'functional autonomy for the School (...) to introduce (...) changes and innovation that may be deemed

¹³⁸ Decreto-lei nº 47.587, dated 10/3/1967, article 2, 'The National Ministry of Education will determine, on a case by case basis, the rules the experience should follow, and may introduce into the normal regime any changes or adaptation that may be deemed necessary'.

¹³⁹ ESBAP, *Conselho Escolar, Carta ao Ministro da Educação Nacional*, August 1968, in AEESBAP, Informação 3, ESBAP - 1968, Problemas e Processos, 1968-12-04, F.

advisable.¹⁴⁰ Pressured by greater transparency instigated by Marcelo Caetano, the Minister, José Hermano Saraiva, attends the ESBAP lectures three days later to take part in the meeting between students and lecturers. Students would submit the petition again and teaching staff, in solidarity, focussed their intervention on 'three more relevant aspects - career, economical problem and research', requesting a 'permanent trialling and financial support for the Centre of Architecture Studies.'¹⁴¹ The Minister ignored any proposals submitted by students or teaching staff about the school providing support to society and closed his address with a compliment on the 'true academic' atmosphere at ESBAP.

Until the end of the academic year, and owing to the Ministry's inaction, the School mobilised any efforts towards a joint reflection on the way education was, its own situation and the future. Following a succession of meetings, which started in May 1969, junior lecturers¹⁴² declare they are unavailable to teach the following academic year. Fernando Távora states he is 'disenchanted'; Arnaldo Araújo states he 'cannot find any convincing, or at least suggestive perspective' for his continuing at the School; Álvaro Siza said that 'considering advantageous for certain lecturers to practice their profession as architects, the conditions offered would make it impossible to combine teaching with architecture practice, which would be essential.'¹⁴³ As a result, the academic year 1969-70 saw no teaching in Architecture at ESBAP, which led to an academic and also political crisis. This goes into the public domain when students publish a communiqué to the press, in which they denounce the situation the School was facing as very alarming and stated that 'there were no lecturers, no classes and no graduates.'¹⁴⁴

¹⁴⁰ AEESBAP, [Petition submitted to the National Minister of Education], 1968-12-04, in: Informação 3, ESBAP - 1968, Problemas e Processos, 4th December 1968, E.

¹⁴¹ AEESBAP, Informação 3, ESBAP - 1968, Problemas e Processos, 1968-12-04, 5. Relato da sessão de 19 de Novembro de 1968 com o ministro da Educação Nacional.

¹⁴² At a meeting with the National Architects Union, junior lecturers who declared they were unavailable to lecture were Fernando Távora, José Carlos Loureiro, Arnaldo Araújo, Cristiano Moreira, Álvaro Siza, Duarte Castel Branco, Alfredo Viana de Lima, Jorge Gigante and Pedro Ramalho. Octávio Lixa Filgueiras, the only architect at the ESBAP School Board also said he was considering stepping down.

¹⁴³ Octávio Lixa Filgueira (1.o Grupo do Conselho da ESBAP), Carta à Direcção da ESBAP, 1969-07-16. Arquivo Pedro Ramalho.

¹⁴⁴ A Group of Students, Letter to the Management, Teaching Staff and Students, 1969-03-05. Pedro Ramalho Archive.



Figure 35: *Diário de Lisboa*, 'Lecturers and Students lead (on a trial basis) the Porto Fine Arts School', 19.04.1970.
Source: Pedro Ramalho Archive.

In 1968 and 1969, architecture students and lecturers succeed in engaging in debate and in intervening in school politics, force the Minister to attend joint meetings and end up suspending the whole course.

The end of the 1957 Reform and its teaching methods, set on the expression 'drawing refusal', also represented the end of a model of architect, a technical architect to serve the corporate world and government. The School imposed on architects a serious debate on the role of the architect in society, there to serve the population, and subsequently also on the role of teaching in the training of architects. In this sense, more than oppose the 1957 Reform, the open lectures were a call for a new education system and a new type of architect, which the closure of the architecture course alone could achieve.

In January 1970, José Veiga Simão was appointed Minister for National Education and started to prepare the Project for the Education System and for the General Guidelines for a Higher Education Reform, which would be approved a year later in January 1971. As to the reform of artistic teaching, Veiga Simão requested the submission of a proposal to Frederico George and authorised experimental programmes in Porto and Lisbon. In this way, the Minister showed he understood the need to create the right conditions for a reprogramming of Architecture courses, as not merely technocratic. He wanted to encourage self-reflection within the course

programmes and in doing so he attracted some of the lecturers and students to the School.

In Porto, the 'Experiment' under the theme 'School of Architecture' ran between April and July 1970 and under the coordination of a parity commission with three lecturers (Filgueiras, Távora and Jorge Gigante) and three students (Ricardo Figueiredo, José Garrett and Rui Louro). These experiments, with different models, produced different results and converged into a refusal of the 1957 Reform and a rejection of a pedagogic approach that was undermined by a focus on drawing virtuosity. Instead, all attention would be drawn to Architecture or the School as a field of experimentation and reflection to transform society. The Minister, however, would not approve the report on the experiment submitted in 1971 by the Coordinating Committee. Students in Porto stage a funeral for the 'Experiment'. Later, in 1972, Raul Hestnes resigns from ESBAL and so ended this horizontal coordination. With this, the experimental process in both Schools moved backwards. Nevertheless, and in spite of resistance from government, the foundations had been laid for a new and more social training of architects. This 'social' training, or even 'political', was based on a flexible system of dialogue between the different subjects, on work about the social environment carried out at the School, and mainly on the active participation of students and academic staff on the School management. With these new concerns, both Schools applied the modern project method, coordination and Walter Gropius's teamwork, to address the issue of collective project but also to find a solution for complex social problems, such as 'The intervention of the School of Architecture into Habitat - Afurada' and 'The Urban - the Rural - Vale de Frades' and even 'Clay Experience (Housing Partnership) - The School Experience (Learning Methodologies).'

¹⁴⁵ This kind of teaching, however, was linked to a democratic education system and it would have to wait for the revolution in April 1974 before it could become a consolidated legal structure. In this sense, the revolution in both Schools would only be possible with a revolution in society.

Following 1974, the rejection of the 1957 Reform in Porto was reflected into a set of successive proposals for the development of General Guidelines / Bases Gerais that would reaffirm the autonomy of Architecture as a subject and, to a degree, a return to some level of academicism. Arguably, some structural aspects from modern teaching remained, such as the humanist and democratic approach,

¹⁴⁵ ESBAP, *Temas e Grupos, Regime Experimental*, Abril de 1970; O Primeiro de Janeiro, 'Afurada e o Tema', 1970-07-09. Arquivo FT, Caixa 2, ESBAP. These themes were proposed for the 'Experiment' by three teams of undergraduates from different years.

based on collective teaching, of which SAAL was the prime example. This return to the humanist tradition was also remarked on by Manuel Tainha when discussing the introduction of a degree in Architecture at the Technical University in 1982, and he raised the following question:

Should we then admit that the place for Architecture is a borderline between two worlds, where science and technology become humanised?¹⁴⁶

In 1978 Siza clarifies his position on how education should develop making reference to past experiences:

This is our heritage. Any steps already taken do not have to be repeated - the rejection of drawing or the appeals to the models so delicately and abstractly presented under the motto 'good sense and competente' (good sense and good taste?).¹⁴⁷

It is under this academic and social atmosphere that the SAAL projects were started. The SAAL programme resulted from a humanist and social vision of architecture proposed by the pedagogical project in place at the time at ESBAP. At the same time it represented the academic experience as well as the pedagogical and social vision proposed by ESBAP, its own vision of putting into practice this social experience as part of the architect's training. This academic vision envisages the architect's training with a strong social vocation to serve people and places, diversity and social landscapes. In this sense the architectural solutions for the SAAL projects, in their majority, 'do not come from an adherence to international codes or the large cosmopolitan scale of any intervention. Quite the contrary!. It comes from a suburbanism which lends them a tranquility, - which is meditated, measured and mediated by the environment they fit into: white, low and well fitted in the urban or rural *locus*.'¹⁴⁸ The proposals and experiences resulted from the influence of research projects conducted at ESBAP and motivated by the successive reforms carried out by lecturers and students. This pedagogical vision, as a social and cultural perspective of architecture, proposed by ESBAP, in which

¹⁴⁶ Tainha, Manuel. *Da estimada e nunca desmentida diferença*. Page 58.

¹⁴⁷ Siza Vieira, Álvaro. Carta ao Presidente da Assembleia de Representantes do Curso de Arquitectura da ESBAP, 4 de Maio de 1978, page 2.

¹⁴⁸ Portas, Nuno, *Arquitectura(s) – História, e Crítica, Ensino e Profissão*, FAUP Publicações, 2005, p. 250.

SAAL was a great experiment, reflected a social concern in 'finding a new typology suited to the various housing standards,'¹⁴⁹ and aligning with the differing urban and social contexts. This vision aimed for the 'phenomenological assimilation between life and the environment - and not merely on a practical and functional level.'¹⁵⁰

This marked the culmination of the modernisation process for the teaching of architecture at ESBAP. In a regional and local interpretation as to what modern architecture should be, i.e. architecture by the hand of the architect to the service of people and places. This was a geophilosophical vision of architecture, in which, apart from having a function, the architectonic space plays a mediating role between landscape and the people who inhabit it; a phenomenological vision of architecture in which the architect develops a notion of architecture from his reading of life and social phenomena. More than the inventor of great forms, the architect is the creator of space that will be inhabited by specific people in an existential place. SAAL is thus the first great experiment of this vision and it would be the major driver of this vision at the Porto School.

Siza Vieira's relationship with the Porto School starts with his direct and indirection participation as a student, lecturer and professional, in the construction of a pedagogical project and of an architectonic culture which became quite defining and characteristic. His Quinta da Malagueira project was part of this pedagogical experience and followed a similar research methodology. It followed his social concern for prioritising social contexts and peoples' real problems and finding a solution for them. The purpose was to create solutions which provide a spacial and architectonic answer to peoples' specific, current and future needs. This would be Siza Vieira's great laboratory where he would be able to think and create a diverse processual methodology and to propose a new architectonic spatiality and language, in addition to the already well known solutions of the modern movement e international style. For him, the SAAL experiment became a laboratory for consolidating and putting into practice his ideas about the teaching and practice of architecture and, to a degree, to lay the foundation for a career path that what would be a historical development in architecture.

This work was followed by the renovation of the neighbourhoods, the transformations caused in the cities and the impact of the SAAL experience in the

¹⁴⁹ Portas, Nuno, *Arquitectura(s) – História, e Crítica, Ensino e Profissão*, FAUP Publicações, 2005, p. 347.

¹⁵⁰ Portas, Nuno, *Arquitectura(s) – História, e Crítica, Ensino e Profissão*, FAUP Publicações, 2005, p. 67.

country, Bairro de S. Vitor in 1974 and the Malagueira Project in Évora. Several important figures, such as Eduardo Souto de Moura, Adalberto Dias, Nuno Lopes, António Madureira and many others, came out of these work teams. These had acted as a laboratory for work that would follow, 'Bonjour Tristesse' in the Kreuzberg neighbourhood of Berlin in 1980, the Higher Education School in Setúbal, the Faculty of Architecture in Porto, and the Library at The University of Aveiro. In Holland, in 1985, Siza developed the plan for the Recovery of Area 5 in Schilderswijk. He also developed the project for blocks 6, 7, and 8 of Ceramique Terrein in The Hague, the Museum of Modern Art of Galicia in Santiago de Compostela, Spain in 1988, the rebuilding of Chiado in Lisbon, the Museum of Modern Art of Oporto and the Church of Marco de Canaveses in 1990. He has also designed, among others, the project for the Meteorological Centre of the Olympic Village in Barcelona.

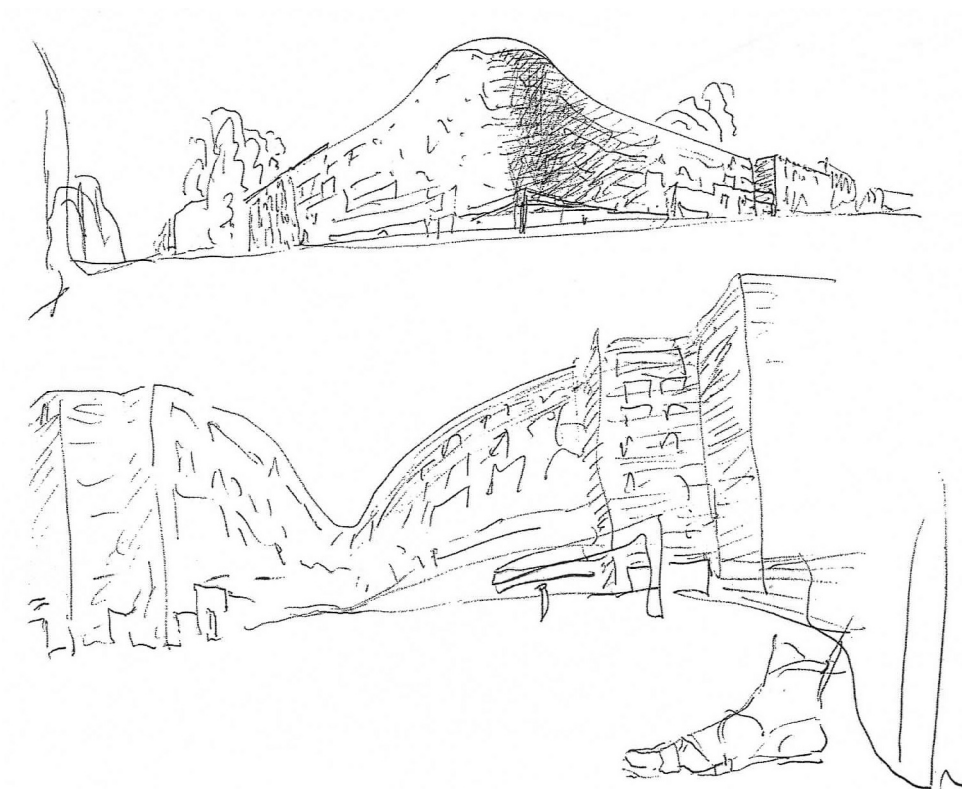


Figure 36: Drawing by Siza, 'Bonjour Tristesse' Building, Kreuzberg Berlin, 1980-1984.
Source: Machabert, Dominique, Beaudouin, Laurent, Álvaro – *Une Question de Mesure*, Groupe Moniteur, Département de Architecture, Paris;

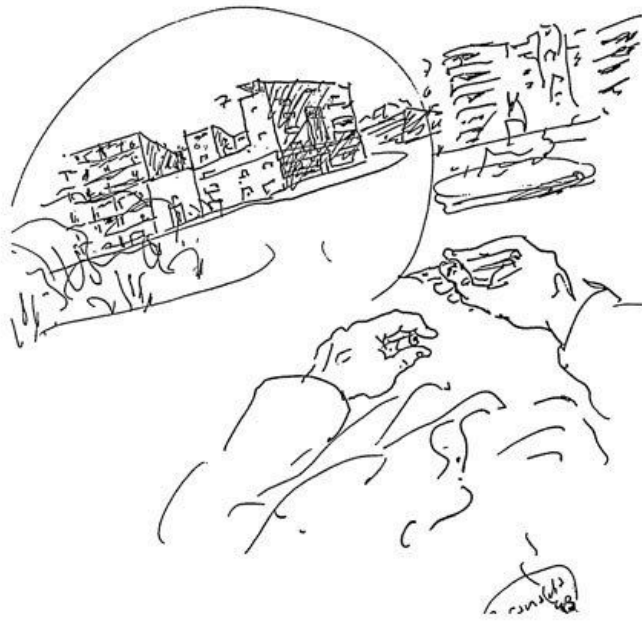


Figure 37: Drawing by Siza, Social Neighbourhood Building, Schilderswijk, The Hague, 1989-1993.

Source: Machabert, Dominique, Beaudouin, Laurent, *Álvaro – Une Question de Mesure*, Groupe Moniteur, Département de Architecture, Paris; Tradução Portuguesa: *Álvaro Siza – Uma Questão de Medida*, Caleidoscópio, p. 198.

In spite of the discreet look of his work and of his creations, of his silence, of the slight spectacularity of his architectural designs, without lacking in great intensity, Siza encapsulates it all into the inherent truth of his work and its processes, and this makes us realise that Architecture is there, right in front of our eyes, with the sensitivity and intensity that only Siza can create.

This discreet look has not prevented his works from being widely exhibited, namely in Copenhagen (1975), in Aarhus and Barcelona (1976), at the Venice Biennale (1978), in Milan (1979), at the Museum of Architecture of Helsinki and at the Museum of Alvar Aalto in Jyväskylä, Finland (1982), at the Georges Pompidou Centre, in Paris (1982 and 1990), at the Institute of Contemporary Arts, in London (1983), at the Stichting Women, in Amsterdam (1983), at the Technische Hogeschool, Delft, at ESBAP and at the Almada Negreiros gallery (1984), at the International Building Exhibition, in Berlin (1984 and 1987), at the Paris Biennale and at the Massachusetts Institute of Technology, in Cambridge (1985), at the 9H Gallery, in London (1986), at Columbia University, in New York (1987), at the Harvard Graduate School of Design, in Cambridge (1988) and at the MOPU Gallery/ Ministry of Works, in Madrid (1990), at the College for Architects, in Seville (1991), at Galeria de Singel, in Antwerp (1992), at Galeria Rui Alberto, in Porto and at MOPU Gallery,

in Madrid (1993), at the College for Architects of Granada, at Sala do Risco, in Lisbon (1994); and also at the Centro Galego de Arte Contemporânea, in Santiago de Compostela (1995).

He was a Visiting Lecturer at the Technical School of Lausanne, at The University of Pennsylvania, at the School of Los Andes, in Bogota, and in the Graduate School of Design at Harvard University as Kenzo *Tange Visiting Professor*.

His own control and cadence does not hide his extreme sensibility and act of thinking nor his intellectual capacity for such natural sensibility that allows him to continuously open new perspectives.

He has attended seminars and conferences in Portugal, Spain, Italy, Germany, France, Norway, Holland, Switzerland, Austria, England, Colombia, Argentina, Brazil, Japan, Canada and the United States.

Siza Vieira was invited to participate in international competitions he has won the first prize in Schlesiisches Tor, Kreuzberg, Berlin, for the recovery of Campo di Marte, in Venice (1985), and for the refurbishment of the Casino and Café Winkler, in Salzburg (1986). He has also participated in the competition for Expo 92 in Seville (1986), "Un Progetto per Siena" (1988), in the competition for the Centro Cultural de La Defensa in Madrid (1988/89) (which he won), and also for the Bibliothèque de France in Paris (1989/90), the Helsinki Museum (1993), and the Islamic Centre in Lisbon (1994).

His architecture does not flaunt anything, except perhaps its natural truth. Without being spectacular a certain poetic reality emanates from it as he thinks space out of inhabitation, and this living is based upon a poetic living.

Siza Vieira's thinking, which organises and lends a poetical meaning to his architecture, is rooted and developed in the places and the people who inhabit it so that it can become inhabited again poetically, as stated by Heidegger - *the thinking itself belongs to the intention and it is poetry that allows us the living, the living is based upon poetry, thinking and living*.¹⁵¹ It is a living in the sense that it means a surrounding, the contextual, the places, but at the same time towards a new place he finds and creates¹⁵².

¹⁵¹ In, Foltz, Bruce, *Inhabiting the Earth*, Humanities Press, London, 1995, p. 147.

¹⁵² Siza's work (after the experience of SAAL process) has been recognised nationally and internationally: The Portuguese Section of the International Association of Art Critics has awarded him the Architect of the Year prize in 1982 and in 1987 the Portuguese Association of Architects awarded him the Architecture Prize. In 1988 he was awarded the Gold Medal of

In Siza Vieira's project methodology, the experience of the place is intrinsically linked to the process of inhabiting the specific place with people, and the dialogue between the inhabiting and himself is also part of the process. The organisation and the poetics of the space develops from this relationship between the inhabiting, the sentient and the physical, the natural and the constructed, art and life, art and nature, art and philosophy; always he and that other inhabiting the space. It is this critical dialogue between him and that other, and the inhabiting of the space being created that will bring the work to life.. It is a simultaneous process of creating and inhabiting, an inhabiting between him and the other.

'As a disciple of Fernando Távora his works are characterised by the correspondence between natural and cultural environment' His works can be seen throughout the world, from America to Asia, including countries such as Portugal, Spain, The Netherlands, Belgium, Brazil, South Korea and the United States'.¹⁵³

As stated by K. Frampton in *Modern Architecture*:

Architecture by the Higher Council of the College for Architects of Madrid, the Gold Medal by Fundação Alvar Aalto, the Prince of Wales Prize by The University of Harvard, and the European Prize for Architecture by the Commission of European Communities / Foundation Mies van der Rohe. In 1992 he was awarded the Pritzker Prize by the Hyatt Foundation of Chicago for all his work. In the 1990s he was awarded various prizes and honours, namely the National Prize of Architecture by the Portuguese Association of Architects in 1993; the Dr. H.P. Berlagestichting Prize and the Gubbio/Associazione Nazionale Centri Storico-Artistici Prize in 1994; the Gold Medal by the Nara World Architecture Exhibition in 1995. ; the Honoris Causa Degree by the University of Valencia in 1992, by the Technical Federal School of Lausanne in 1993, by the University of Palermo in 1995, and by the Menendez Pelayo University also in 1995. In 2001, he was awarded the Prize Fundación Wolf de las Artes and was the winner of Royal Gold Medal and the Golden Lion at the Venice Biennale in 2000 and 2012. He is a member of the American Academy of Arts and Science and Honorary Fellow of the Royal Institute of British Architects.

¹⁵³ Machabert, Dominique, Beaudouin, Laurent, *Álvaro – Une Question de Mesure*, Groupe Moniteur, Département de Architecture, Paris; Tradução Portuguesa: *Álvaro Siza – Uma Questão de Medida*, Caleidoscópio.

Rodrigues, António Jacinto, *Álvaro Siza/Obra e Método*, Civilização editora, Porto, 1992.

A Critical History the Portuguese Álvaro Siza proceeds from a broad learning in an outdated environment and from the 1974 revolution he imposes himself to the world's attention with a series of discrete and magisterial works in Portugal.

Siza transformed the reality of the country; he started with the Casa de Chá in Matosinhos in 1958, followed by the swimming pool of Leça da Palmeira in 1961 that revealed a great influence from Frank Lloyd Wright and the contrast which Wright produced on the principles of the CIAM.

Siza Vieira knew the social and cultural reality of his country but he was also aware of current debates, of the inclusion of the Wrightian reference to Taliesin West (Arizona, 1937-1938), to the rejection of raw and brutalist concrete. His works show this dual influence and can be seen as an exercise in that heritage. Yet, his buildings are a greater expression of the international debate into the revised status of modern architecture, integrating the *efforts* of Zevi's organic project, Rogers's continuity strategy and the ethical and aesthetic premises of brutalism in Hans Asplund, Le Corbusier, Mies van der Rohe and the Smithsons. Indeed, at the time Portuguese architecture showed a capacity for assimilation and invention of all of these principles, associated to the knowledge of topography, tradition and local culture, with Siza as the greatest Portuguese representative of this third strand.¹⁵⁴ Siza's swimming pool project - A Piscina das Marés, in Leça da Palmeira (1961-1966), is an example of architecture that resulted from those debates and their influence. His Cooperative in Lordelo, Porto (1960-1963), is redefined in 1965 under this notion of brutalism and, along these lines Portas describes it as 'architecture where the notion that organises it is so barely and efficiently expressed, that it shouts overpoweringly to be understood and embraced by its user-spectators; where architecture is thought of as a rudely technical ecological proposal, bluntly

¹⁵⁴ Távara's text accompanying the Ofir House publication states clearly the 'third strand' programme: 'Some buildings are composite and others are a mixture (...) in this particular house (...) we aimed for it to be a true composite. (...) The architect (...) knows the meaning of the terms organicism, functionalism, neo-empiricism, cubism, etc., and, in parallel, he feels for all spontaneous architectural manifestations in his country a love without limits that comes from afar.' Fernando Távara, 'Casa em Ofir'. *Op. Cit.*, page 11.

expressing the values of the human population.¹⁵⁵ In Brutalism Siza searches for a method and not a style, or rather, ethics and not aesthetics. Yet, in Brutalism both sides are inextricable. Truth is perceived in the rawness and vitality expressed through the structural materials, and this brings to life a sufficiently precise style.



Figure 38: The cooperative in Lordelo 'Cooperativa de Lordelo', Álvaro Siza, Porto, 1960-1963.
Source: [Álvaro Siza Archive].

¹⁵⁵ Portas, Nuno. *Comentário. Casa de Chá da Boa Nova. Arquitectura*, 88. Maio/Junho 1965. p.97.

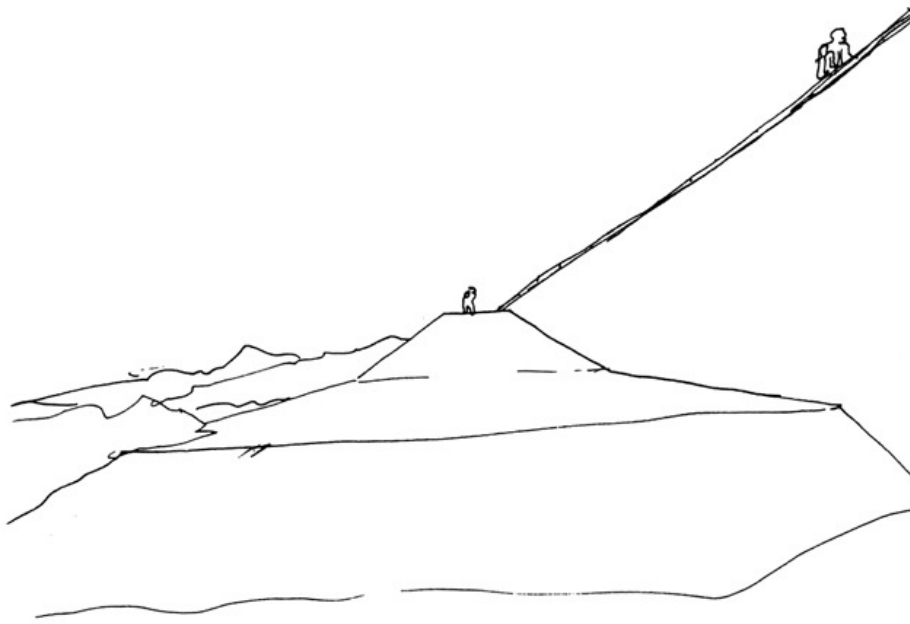


Figure 39: The swimming pool 'Piscinas das Marés', Álvaro Siza, Porto, (1959-1961).
Source: <http://www.rupturasilenciosa.com/#>

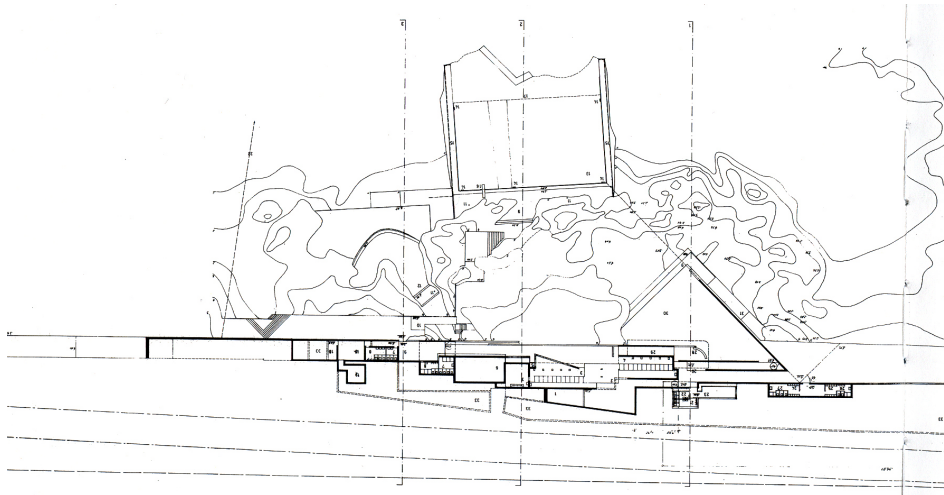


Figure 40: The swimming pool plan 'Piscinas das Marés', Álvaro Siza, Porto, (1959-1961).
Source: <http://portugueseearchitectures.files.wordpress.com/2014/05/1-1-3-1-siteplanning-palmeira-plan.jpg>



Figure 41: View of The swimming pool 'Piscinas das Marés', Álvaro Siza, Porto, (1959-1961).
Source: <http://www.google.pt/imgres?q=piscinas%20das%20marés&start=113&sa=X&biw=1280&bih=663&tbn=isch&tbnid=CqGcN8dTMAoAM%3A&imgrefurl=http%3A%2F%2Fwww.jferrand.com%2Fportfolio%2Farquitectura%2F&docid=V8DzOEtWmxZ1uM&imgurl=http%3A%2F%2Fwww.jferrand.com%2Fimgs%2Fportfolio%2Farquitectura%2Farquitectura32.jpg&w=500&h=337&ei=jwoaU5jcBMyVhQeFyIDQDw&zoom=1&ved=0CDYQhBwwDzhk&iact=rc&dur=819&page=7&ndsp=20>



Figure 42: Inside view of The swimming pool 'Piscinas das Marés'.
Source: <http://www.rupturasilenciosa.com/#>

Siza's work shows a great influence, yet also a departure, from Távora. Siza is more critical about the place and pays greater attention to the fact that there is a relationship between things, movements, trajectories of reality, and the existence, - rather than the mere existence,- of a final form. In order to understand the sense and meaning of things, and they relate to each other in a real place and with specific people, it is necessary to know and understand the importance of each thing. Everything takes a different meaning when relating to different things and in different places, and so the semiotic approach of the signified and the signifier becomes determinant in architecture, as it conditions the way in which architecture will relate in time and space the interaction of the human being with the place. His methodology takes on an existential approach and it develops the creative process in relation to a specific user structured from a system that communicates and combines a diversified set of values he perceives and appropriates as a whole. Drawing an analogy to the Portuguese poet Fernando Pessoa, Siza states that the architect has to be able to take on a multitude of personalities.

To design a project is like moving in space, in time and occupying the house in the imaginary. So, the architect should imagine he is in the shoes on his client and his wife, he has to pretend he is the child and the grandfather, the cleaning lady, etc..¹⁵⁶

Albeit influenced by Fernando Távora in the way he pays attention to a specific existence, Siza looks at things differently. He looks at the relationship between life and the space of places, instead of looking at traditions and its forms. He measures the relationships of inhabiting and the space of existence. He perceives reality not through its forms, but through the feeling of inhabiting, through the relationship of the body with the inhabited landscape. Siza's is a look into the future rather than the past, the look of Becoming. This different approach is apparent in the forms architecture takes, and between Távora and Siza space acquires different forms.

¹⁵⁶ *Conversaci5.googleusercontent.com/-sFutIn: Gianchetta, Alessandra, Molteni, Enrico. Án: Gianchetta, Alessandra, MoEditorial Gustavo Gili, Barcelona, 2004. page 12.*



Figure 43: Fernando Távora, The Tennis Court at the Municipal Park of Quinta da Conceição in Matosinhos, 'Parque Municipal da Quinta da Conceição - Pavilhão de Ténis, Matosinhos, 1957.

Source:<https://lh5.googleusercontent.com/-sFuty-BWgow/UXU9OB6T7bI/AAAAAAAAAMjw/NReK6-qAhQo/s320/Pavilha%25CC%2583o%2520Tenis.jpg>



Figure 44: casa dos 24, Fernando Távora, Porto, 1995.

Siza Vieira has created major landmarks in both Portuguese and international architecture, and has influenced several generations of architects. For example, with the swimming pools Marés, the Serralves Museum, the Church of Marco de Canaveses, and more recently, the Iberê Camargo Foundation Museum, in Porto Alegre, Brazil. This is his main process, to be able to interpret and design places and, using much more than an architectural language, to create a spatiality within a

temporality so true and developed by himself. With a view to substantiating this understanding of his work and its contemporary relevance Siza Vieira was interviewed by the author in 2008 (see appendices 10.2).



Figure 45: Sketch of Siza Vieira (mirror).

Source: [Álvaro Siza Archive].

This picture of Siza Vieira is much more than simply a self-portrait. Its purpose is to illustrate the body who thinks the process and measures the space of the other's place, from where he is, inhabiting that place with the other, aware of himself and of the other. This is the process for thinking the sense of the object and the objectivity of the object and of the place to be (re)created. It is the action in Siza's body in that specific place (Quinta da Malagueira) which makes him aware of

himself and of the other, and of the difference between himself and the other. It is this difference, that measuring and/or mediation that makes him perceive the other and the relation the other's body has with the place. It is that difference that makes him understand the other's relation to the space that will be created. Referring to this relationship between creator and created, body and object, Tiago Carvalho states:

It is this stretching of the landscape within us that gives way and allows for the specific and creative act that also creates and moulds the landscape through its architectonic management and intervention, and which makes our inseparability noticeable.¹⁵⁷

The picture illustrates this awareness that we perceive the world with our whole body and reveal that interacting nature of the world within ourselves each time we move, acting on it. The next picture presents the body acting in the landscape, a body with a life of its own of which the object in the mind is part. It is Siza's body measuring and experiencing the other's own life within the created object, which is still within Siza's body.

The architect's role is an action which refers us to the thinking and the measuring of actions that investigate, diversify and facilitate the creation of a space of shared development (body space relationship) and its effects over time, not the mere presentation of an image, even if under evolution. On the search for the relationship between (organic and inorganic) bodies and time Deleuze says,

AND is neither one thing or the other, it is always in-between, between two things; it's the borderline, there is always a border, a line of flight or flow, only we don't see it because it is the least perceptible of all things. And, yet it's along this line of flight that things come to pass, becomings evolve, revolutions take shape. The strong people aren't the ones on one side of the other, power lies on the border.¹⁵⁸

¹⁵⁷ Carvalho, Tiago, *The Aesthetic of Sound in Landscape and Architecture*. In: *Filosofia e Arquitectura da Paisagem, Um Manual*. Centro de Filosofia da Universidade de Lisboa. Lisboa, 2013. Pag. 149.

¹⁵⁸ Deleuze, Gilles. *Pourparlers*. Les Éditions de Minuit. Paris. 1990. Port. Trad.: *Coverações*, S. Paulo Editora. Pag. 34. English translation: https://books.google.co.uk/books?id=ppsbXoTNAU0C&pg=PT79&lpg=PT79&dq=deleuze+strong+people&source=bl&ots=HPoMCIG7JF&sig=4Z9Rc8urE3zd1ITxpK-VDD_7Q1o&hl=en&sa=X&ved=0CCIQ6AEwAWoVChMIqZyLiISXyAIVwdYaCh075gxm#v=onepage&q=deleuze%20strong%20people&f=false

In the next drawing of Siza Vieira (fig. 46, pag. 113) reveals the Thinking of the Quinta da Malagueira space, and this search for the line of flight between the human body that inhabits the place, whose life includes men and landscape, nature and objects. That line has a sense, a point of escape, which is time, the becoming, the borderline between those people (the body) and the place. Siza's creative process evolves in-between, or along the borderline between Siza, the man who inhabits and will inhabit the space, and the landscape being (re)created. In the interlacing between signified and signifier, i.e. between the significance of things and the significance they will acquire, between the existential landscape and the created work. The signifier is not merely a sign, but an object to be inhabited and inseparable from the carnality of people and of the place, forming the dialectic between materiality and signified, form and content. There is here a rejection of the contemplative distancing between object and human being so that the concept of inhabiting can evolve. The architectonic object will be inhabited over a period of time rather than for just a single moment.

With these sketches, Siza searches for, measures and investigates the borderline between that which is natural and that which is cultural. These borderlines are inhabited by bodies in-between the limits of the organic and the inorganic. He inherits this ability of making the in-between in things. This is a creative process which comes from the natural truth of life's experience. It is a poetical kind of living which becomes transformed into a constructed work. To think and to design is to travel, to journey through things in life. This process starts within the body of its creator, who undertakes a journey through the real landscape, in which he will intervene, and he actively documents things from his own body's living experience. In this way, the creator's sensibility dives deep into life's experience and frees up an idea which is sublime. It is this notion of geophilosophy, the creative thinking and process from the geography of life, from inhabited territories, from the relationship between man and places (being and truth), a notion which is reinforced by Oliveira Martins, Teixeira de Pascoaes, Jorge Dias and Orlando Ribeiro, and even by the *Study into Popular Architecture in Portugal*, as they all reflect the interlacing between art and life, art and nature, life and philosophy, creation and life. Life's emotion is carved in the memory, which transfers into the creation and organisation of space and time - the carnal in the world. I live and think, therefore I inhabit.

On the art of drawing Baudelaire states:

Thus a duel ensues, between the will of seeing everything, of forgetting nothing, and the ability of a memory

that has become used to vividly absorbing the overall colour and the silhouette, the arabesque contour. An artist with the perfect sense of form, but above all accustomed to exercising his memory and his imagination, finds himself assailed, as it were, by a riot of details, all demanding justice with the fury of a crowd passionate for absolute equality. Justice as a whole has been perforce violated; too much triviality becomes excessive, and smallness is the biggest usurper. The more attention the artist draws to impartiality towards detail, the wider anarchy grows. Whether suffering from myopia or presbyopia, all hierarchy and subordination disappear. This is a frequent accident¹⁵⁹

Baudelaire interprets the creative memory and the reserve which is the memory for our imagination, the same, in a way, that Siza uses to create the space in real places, the memory of sensitive experience, in-between the idea of affinity with life.

Space, with Siza, is created and organised from a vivential perspective, from a non-abstract memory (in the stylistic sense) and which is marked by experience. It is space as a markedly perceptive and lasting element: the succession of spaces, the relation between spaces, the relation between interior and exterior, the light, the proportion and scale of the space, the matter, the rhythm. All of this is organised taking into consideration that the body is a key element inhabiting the space throughout time. The body that inhabits the space and the place is the first instrument of the imagination. The importance of the lived experience is a way of living the daily life with feeling and memory. It is an invisible conscience that lives the everyday quite intensely, in an emotive way and that reflects that memory in the imagination when creating the architectonic space. According to Jacinto Rodrigues, Siza Vieira's creative process is marked by the following.

- the complete morphogenesis process of his projects;
- drawing as a means of research/plastic expression/utensil and technical value-added;
- the existential meaning of the place, a fundamental piece in his work.¹⁶⁰

Afterwards, Jacinto Rodrigues states:

¹⁵⁹ Baudelaire. *L'art mnémonique*, in: *O Euvres Complètes*. Éditions de la Pléiade. Paris. Pag. 896-897.

¹⁶⁰ Rodrigues, Jacinto, *Álvaro Siza, Obra e Método*, Civilização Editora, 1992. Pag. 11.

Dichotomy between subject and object. Dichotomy between concept and sensation. Siza avoids abstraction to focus on the phenomenology of events. As in the Goethian theory of colours and plant metamorphosis, so is revealed this process which Álvaro Siza clarifies: 'we don't invent anything, we only transform.'¹⁶¹

For Siza, architecture comes from man's work with nature, from the construction of an idea of landscape; the idea of shared experimentation. But this sharing brings something which is qualitatively new, not just a negotiation process, as Álvaro Siza turns this dialogue into a challenge to creativity. A building is, thus, a creative complexity in relation to others and it can be, at the same time, equated in the logics of contrast and integration; it is made of forms that mould and are moulded by the place.

Space, for Siza, is occupied, possessed and appropriated space (...). It is never a neutral or strictly functional space, not even a pure, or conceptual one, since it converts into a dense entity, populated by feelings, customs and sensations that give meaning to things and to the inhabiting body itself. Any form of objectivity disappears and everything refers to the presence of a body.¹⁶²

Álvaro Siza explores the habits, the specific needs and aspirations of the future user as an essential premise of the project. He contends, a house must be able to provide an answer to different demands that come from potential changes in the user's set of aspirations or that are at the borderline of a change by the user or group of users. For Siza, each individual is unique and comprehends a specific set of values and so it becomes fairly evident that the final product of the conceptual process will be manifestly diverse. In the exercise of identifying the types of solution, it is understood that each project is the result of a specific process, which takes as benchmark a set of circumstances that is necessarily unique.

According to the architect Vittorio Gregotti, Siza's architecture is hard to describe because he 'avoids a single procedure, refuses to propose models and

¹⁶¹ Rodrigues, Jacinto, *Álvaro Siza, Obra e Método*, Civilização Editora, 1992. Pag. 22, 23.

¹⁶² *Conversación conversacil tema de la casa*, in GIANCHETTA, Alessandra, MOLTENI, Enrico, *Án GIANCHETTA, Alessandra, MOLEditorial Gustavo Gili*, Barcelona, 2004. p. 13.

never sets a predefined language.¹⁶³ His architectural project process follows no predefined rules or patterns, and it is not based on any specific formula that is applicable to all and any context. If we were to discuss project logics, we would say it comes from empirical ideas and memories which are appropriate to each project and each context. In order to create architecture, the architect needs to be able to look, to see the world that surrounds him, to understand it through living, to interpret it and to reinvent it, and Siza looks at the world as someone searching for answers in his own interpretation and reflection about the reality, in constant change, of his complex contemporary world. It is a paradigmatic example of the reciprocal relationship between local and universal, past and present, characterising the project as an instrument for transforming the place. To use Kenneth Frampton's words, 'Siza follows a critically resistant architecture in which the universal finds a balance with the local at all levels, both political and architectonic, not globally rejecting advanced technology, but recognising the need for mediation and technical qualification through culture.'¹⁶⁴ William Curtis states Siza's buildings 'seem to respond to the forces of a place - both the forces of the past and the present.'¹⁶⁵

The relationship and interaction between tradition and contemporaneity, between craft culture and industrial processes, are continuous aspects in Siza's architectonic search and he states 'tradition is a challenge to innovation.'¹⁶⁶ His architecture resides in the borderline between modern and post-modern; it represents both a social side and an individuality of the place, the heterogeneity and indeterminacy of each place; between a social modern idea, always with a functional concern and resorting to few means for organising space, and a post-modern idea of indeterminacy, an idea of heterogeneous space and local difference. On the other hand, his architecture is alien to architectonic production processes based on the globalism of markets and techniques, and it is instead the result of a critical and constant dialogue with his surroundings. Along these lines, William Curtis borrows Juhani Pallasmaa's words when the latter says that 'Siza's buildings make sure that art's vital fruits in our specialised culture are always born from an open confrontation between the universal and the singular, the individual and the collective, the

¹⁶³ MARTINS, BARATA, Paulo. *Álvaro Siza 1954-1976*. Lisboa: Editorial Blau, 1997. Pag.12.

¹⁶⁴ Kenneth, Frampton. *Á Kenneth, Frampton. mpleta*. Editora Gustavo Gili, Barcelona, 2000. Page 61.

¹⁶⁵ *El Croquis*. Madrid. 1994, Vol. 68/69. Page 11.

¹⁶⁶ Siza, Álvaro. *01 textos, Álvaro Siza*. Editora Civilização. Porto, 2009. Page 28.

traditional and the revolutionary.¹⁶⁷ To Siza, universality is not synonymous with neutrality, and he states 'it is the capacity to create from the roots, like a tree that flourishes; the architectonic expression also has those strong roots... my sense of universality has more to do with the vocation of the cities, which comes from centuries of intervention, of miscegenation, of overlap and blending of the most distinct influences, but whose results are unmistakable.'¹⁶⁸

To Siza, a building should explain its localisation, i.e. it should have identifiable characteristics as any given locality. His creative process evolves into many fronts, and it would be impossible to discuss Siza without discussing the drawing. To him, this is a form of communicating, either with himself or with others; it is a language, a construction; it is a form of measuring and inhabiting space. It is a form of mediation between the body and the (natural and cultural) landscape, resulting in the construction of the architectonic space. Siza draws not because he has too, but because he is passionate about it; he draws for pleasure, necessity and vice. Drawing is more than an instrument of work, it is a vehicle for learning, a way of understanding, communicating and transforming. Indeed, to Siza, drawing is essential to help him establish a permanent dialectical relationship between intuition and its verification, in an evolving process of understanding and visualisation. He believes that, in some situations, a first intuition is crucial for the project design process and believes that in the first idea there is a strong component relating to the past, through memory. For this architect, each project experience is accumulated and becomes part of the next solution. In his view, drawing is also a way of exercising that memory, as 'the architect works by manipulating memory'¹⁶⁹ and drawings are filled with history, 'with unconscious memory, with incalculable anonymous wisdom.'¹⁷⁰ This memory stores a collection of ideas and influences and forms Siza's architectonic culture, which he gradually incorporates in his drawings and in his projects. And it is this history and this memory that make him conciliate the local and the global, the past, the present and the future, the simple and the complex. And so drawing takes on a crucial role in this architect's designing process, with a basis on experimentation and studies that facilitate the proximity to the idea of the place and to its complexities. According to Siza, the role of drawing is to release the architect from inhibition, preconceived ideas or prejudice and to free

¹⁶⁷ *El Croquis*. Madrid. 1999, Vol. 95. Page 45.

¹⁶⁸ *El Croquis*. Madrid. 1999, Vol. 95. Pag. 6.

¹⁶⁹ SIZA, Álvaro. *Imaginar a evidência*. Lisboa, Edições 70, 1998. Pag. 37.

¹⁷⁰ SIZA, Álvaro. *Imaginar a evidência*. Lisboa, Edições 70, 1998. Pag. 37.

latent ideas, often, leading him to the resolution of an impasse in the project. Nevertheless, he does not consider drawing an autonomous language, but a method of establishing measures and internal hierarchies of a place we see, a form of registering what it stimulates in us and the tensions and contradictions we pick up. It is a way of Siza inhabiting the concrete place.

Drawing is part of the search for the whole. As stated by Vittorio Gregotti, 'his [Siza's] sketches are just as celebrated as his architecture. Not only have they invented a new calligraphy but also a method of propinquity to the project.'¹⁷¹ Siza's sketches think and rethink the context and its particularities, and they give us clues as to how the project will evolve. According to William Curtis, 'Siza's architecture resembles a research body in continuous development, in which memories are gradually unearthed and certain moments become crystallised.'¹⁷² Siza adds that the architect's training, his level of development in terms of architectonic culture and experience, his rationalising capacity and communicability are also fundamental in developing a project. In his own words, 'the spontaneous never falls from the sky; it is a merging of information and knowledge, whether conscious or unconscious...'¹⁷³ Dialogue is fundamental to Siza; the dialogue with those who inhabit the space, as the multitude of opinions may not always create confusion or conflict, and it may actually bring clarity to our own solution. So, to Siza architecture means 'absorbing opposites and overcoming contradictions, to search the other in each one of us.'¹⁷⁴ He places great importance on interdisciplinary discourse when developing a project and believes 'the first notes on a project are frequently mediated by a dialogue with other forms of proximity to the problem.'¹⁷⁵

According to Alejandro Zaera, Siza's architecture explores the aesthetics of the unfinished, the fragmented and the deformed. Fragmentation emerges and grabs Siza's interest 'as a reaction to the complexity of a programme, in opposition to the bid by a self-sufficient system.'¹⁷⁶ It is of no interest to an architect the imposition of a hypothetical perfection or of a style, but rather the construction of a life support in its last transformations. Siza is fully aware that the city is not isolated nor stagnant, that it is ever changing and it also has a memory, a past, a present

¹⁷¹ SIZA, Álvaro. *Imaginar a evidência*. Lisboa, Edições 70, 1998. Pag. 9.

¹⁷² *El Croquis*. Madrid. 1994, vol. 68/69. Pag. 23.

¹⁷³ *El Croquis*. Madrid. 1994, vol. 68/69. Pag. 10.

¹⁷⁴ *El Croquis*. Madrid. 1994, vol. 68/69. Pag. 11.

¹⁷⁵ *El Croquis*. Madrid. 1994, vol. 68/69. Pag. 12.

¹⁷⁶ *El Croquis*. Madrid. 1994, vol. 68/69. Pag. 16.

and a future. The city exists as a great anthropological place, or perchance, as the product of a set of anthropological places, filled with identity, relationships and history, and Siza also works with and incorporates that into his architectural projects. The landscape and the atmosphere also interfere in architecture and for that reason 'each city has its own atmosphere, and the architect has to understand and to capture the one thing all cities have, which is a kind of form vocation that has been written over the centuries.'¹⁷⁷

According to Peter Testa, 'over a period of more than thirty years, Álvaro Siza developed, in his Oporto studio, an architectonic discourse and created a new language with which he interprets and shapes reality, life and culture.'¹⁷⁸ Siza faces all of his architectural projects with the certainty that each case is unique and therefore each project represents a new approach. That an architectural project emerges not from a single inspiration alone and the idea is actually in the locality for those who can observe and feel it - in the emotion alluded to earlier in this study, in a studious living - much more than in everyone's mind. As observed by Kenneth Frampton, the fundamental starting points in Siza's method are 'topography and the passing of time, or geography and history in a broader sense.'¹⁷⁹ In this sense, Siza faces a project with the experience from the actual locality, in order to feel important contextual details and to define, based on these, a new architectural proposal.

When Siza was asked to talk about his own vision about the encounter between architecture and a concrete place, he cited many examples of proximity to the place, he mention Chiado, Oporto and Berlin. He showed that there is no single route, that each proximity to the place is distinct and achieved in different ways, because each place is unique, and each context is also unique. Yet, there is a common route, since 'the most important thing is to understand the dynamics in which we are, one way of another, taking part and collaborating, and through that understanding, find the answer that is, or appears to be, just. Even if, sometimes, it turns out to be wrong.'¹⁸⁰ In this context, Siza's look over the place is more than just that, it is living with the body, and he registers this in a series of sketches that

¹⁷⁷ CRUZ, Valdemar. *Retratos de Siza*. Porto, Campo das Letras, 2005. Page 61.

¹⁷⁸ SANTOS, José, *Obras y Proyectos 1954-1992*. Bracelona, Editora Gustavo Gili, 1993. Page 10.

¹⁷⁹ FRAMPTON, Kenneth. *Álvaro Siza, obra completa*. Barcelona, Editora Gustavo Gili, 2000. Page 59.

¹⁸⁰ Álvaro Siza. *obras e proxectos*. Centro Galego de Arte Contemporánea, Xunta de Galicia, Sociedad Editorial Electa. 1995. Page37.

include his experiences and reflections that make him aware of the multitude of tensions and variations around each proposed answer to a particular problem. And this is also a fragmented look that identifies and captures each detail of the place, a fragment of a detail which can be transformed into a project detail. Siza's thinking is not static, linear or constant, nor does it follow any rules and it suits each project situation. According to the architect, his work system varies greatly and each project has its own process and conditioning factors that make it different from any other. Indeed, if Siza believes it is indispensable to face all conditioning factors at the beginning of a project, it follows that the latter should not be just the blend of all the characteristics of a place. Siza does not rank these conditioning factors beforehand nor when he is in search of the identity in a new project, he interlaces several contexts of the place and takes them as 'an incomplete series of overlapping features in which the extracts and fragments - either historical or geographical - come together in multiple listings of order and disorder.'¹⁸¹ The essential element in each project, to Siza, is the continuous and patient research. Between the first studies and the final proposal there is a long journey filled with unrest and insecurities, a process which ignores any preconceived models for finding more compatible answers with the reality of today's cities. Thus, in a first approach, Siza finds it crucial to establish relationships, whether these be relationships of agreement or tension, of harmony or contradiction, based on information that is inherent to the place, so he can at a later stage react to them critically. Siza may even deny the context, so he can later reaffirm it, as he states 'a locality is what it's worth, or what it could be worth or even wished to be - these may be opposed, but not unrelated.'¹⁸²

The landscape and the locality are fundamental elements in Siza's work and career. As William Curtis states, 'even if the landscape be one of Siza's recurring obsessions, it is one of the most dominant, and many of his buildings play with the abstraction of contours, of terraces and pathways; in these one explores an experience of movement in-between mantles of opacity and transparency.'¹⁸³ Siza explores the place through its own characteristics, whether this be through playing with light, or through minutely placed windows and skylights. His framing of the landscape not only evokes the place but bestows life from the locality onto the created space and cohesion onto the building. William Curtis further states, 'it

¹⁸¹ *El Croquis*. Madrid, 1999, vol. 95. Page 25.

¹⁸² SIZA, Álvaro. *Imaginar a evidência*. Lisboa, Edições 70, 1998. Page 27.

¹⁸³ *El Croquis*. Madrid. 1994, vol. 68/69. Page 34.

seems important to emphasise this idea of the building as a field of interlaced spaces where different human activities take place and become intensified in the surroundings - be it rural or urban.¹⁸⁴

Writing in 1979, Siza appeals directly to the architect's sense of responsibility on the sensitive reinterpretation of the spirit of any place and remarks that many of his own projects were never fulfilled and that others were greatly altered. And he adds, 'an architectonic proposal whose objective is to deepen conflicts and tensions that form reality (...) a proposal that aims to represent something more than a passive materialisation, rejecting any simplification of that reality, analysing all of its aspects, one by one, (...) cannot find any support in a fixed image, nor follow a linear evolution.'¹⁸⁵ To Siza, and in his own words, 'that is the price for not betraying contemporary cultural transformation that comprehends construction and deconstruction.'¹⁸⁶

According to Kenneth Frampton, it is the hypersensitivity to the fluid and specific nature of reality that makes Siza's a structured and rooted work. In Frampton's view, taking Alvar Aalto's architecture as a starting point, has allowed Siza to lay the foundation for his buildings 'on the configuration of a given topography and on the refined specificity of the local context' and in that sense 'his projects are the rigorous answers to the urban fabric and the landscape'¹⁸⁷ and they emerge delicately laid and scaled over the terrain. However, although Siza searches in the locality for references that will help him during the project process, he will not submit to the context without a critical analysis, nor will he give in to any impositions or conditioning factors of the locality that he will not consider pertinent. To those who obstinately interpret Siza's architecture as a mere mechanical product of the suggestions he offers from studying the locality, he would respond that the idea of subjecting himself to the context horrifies him; 'that which Siza takes from the place are the opportunities and the challenges, i.e. hidden possibilities which he transforms into materials for his composition, with the conviction that the place will perpetuate the work throughout time.'¹⁸⁸

¹⁸⁴ *El Croquis*. Madrid. 1994, vol. 68/69. Page 34.

¹⁸⁵ SIZA, Álvaro. *01 textos, Álvaro Siza*. Porto. Editora Civilização, 2009. Page 299.

¹⁸⁶ SIZA, Álvaro. *01 textos, Álvaro Siza*. Porto. Editora Civilização, 2009. Page 300.

¹⁸⁷ NESBBIT, Kate. *Uma nova agenda para a arquitectura: antologia teóma nova agenda p*. 2a ed. rev. S para a arquitectuCosacNaify, 2008. Page 508.

¹⁸⁸ FRAMPTON, Kenneth. *Álvaro Siza, obra completa*. Barcelona, Editora Gustavo Gili, 2000. Page 10.

Siza's ultimate goal when designing a project is to search for self-generating life, enter its cycle, independent from the conditioning factors, and reach a moment of designing freedom inclusive of answers to the referred conditioning factors. Siza states that 'pure architecture can be encountered when cutting through all conditioning factors and penetrating the heart of the situation, until we reach that specific atmosphere: instinctively feeling the specific moment in it. We do an in-depth study of the function so that we can free ourselves of it. We examine all aspects of a context with the aim of freeing ourselves of it. Architecture gains body in response to all these things.'¹⁸⁹

Other major aspects in Siza's work are scale and tectonics. Peter Testa states that 'the collision between productive and architectonic processes implied in a shift in scale, has generated spectacular results in his architecture, among them, a keen attention to the tectonic expression and his parallel exploring of formal and cultural capabilities in programmes.'¹⁹⁰ Also important in Siza's designing process is the poetics of constructing, 'the internal tectonics of construction is an essential factor in making architecture accessible in a sociocultural sense.'¹⁹¹ On this aspect, Vittorio Gregotti says that 'the detail is not decoration nor technical prowess, as Siza sees a harmonious dimension to it that renders architecture accessible, reaching consciousness through touch, a unity achieved at a given place and in a particular way, and a means of communicating with the construction itself.'¹⁹² The tectonics dimension comes from the life the space acquires, from the spatial truth between space and matter, interior and exterior, scale and texture. This is not a formal unity, but rather an internal one which comes from the life which exists in the spatial reality and from the relationships the latter establishes with actuality, throughout the creative process.

Testa believes Siza's work 'has a life of its own and goes as far as building a new reality.'¹⁹³ And he adds Siza's works are the product of a masterly ability to

¹⁸⁹ *El Croquis*. Madrid. 1999, vol. 95. pag. 15.

¹⁹⁰ Santos, José, *Obras y Proyectos 1954-1992*. Barcelona, Editora Gustavo Gili, 1993. pag. 15.

¹⁹¹ FRAMPTON, Kenneth. *Álvaro Siza, obra completa*. Barcelona, Editora Gustavo Gili, 2000. pag. 61.

¹⁹² FRAMPTON, Kenneth. *ÁFRAMPTON, Kenneth. ãFRAMPTON,*. Barcelona, Editora Gustavo Gili, 1988. pag. 186.

¹⁹³ SANTOS, José, *Obras y Proyectos 1954-1992*. Bracelona, Editora Gustavo Gili, 1993. pag. 10.

reflect human qualities and not a mere answer to the fragmented realities of Western society; that they are actually 'the result of a radical practice which, through architecture, questions the relationships that exist between the human being and a chaotic world.'¹⁹⁴ Indeed, Siza's architecture drives us into man's vulnerable situation and reflects the belief that the artist's primary focus of interest lies on living beings.

According to William Curtis, 'for a long time, Siza's architecture has tried to reach a balance between local and global, but it has never been regionalist. Even if deeply committed to the sense of place, whether rural or urban, it has transcended "contextualism". He has occupied his mind with fragmentations, but unrelated to philosophical claims of "de-constructivism". Always in search of transformation, he has avoided the inherent danger of an only too easy manipulation of image, even when inverting previous models - modern and pre-modern.'¹⁹⁵ Drawing is his main work instrument. 'In his sketches, in his project drawings and in the drawings of his built structures, Siza assumes a discerning stance of solitude, stemming in part from the unsatisfied and impossible desire to please, which enhances his poetics.'¹⁹⁶ Siza recognises himself in, and endorses, Jacinto Rodrigues's words when he states 'drawing involves total concentration, total attention to everything, to things that are antagonist yet convergent, and it involves a gradual and interdisciplinary dependence. This seems to be the only way towards any synthesis, compact as if ready to become Form, in other words, comprehensible and functional, i.e. beautiful.'¹⁹⁷ Those who know Siza would say he uses his sketching to 'capture the overall landscape and also to advance/overcome an incident or a particular confluence. In the same way that a landscape links pathways, terraces, fields and points in the distance, or that a city links streets, squares and doors, Siza's buildings are based on circulation channels, gradients and meeting or dispersal areas.'¹⁹⁸

With a critical outlook at all times, Siza enjoys playing with extremes and ambiguities without being carried away by showy architecture. To him, the latter is linked to a difficulty in resisting to pressures and demands, leading to buildings

¹⁹⁴ SANTOS, José. *Obras y Proyectos 1954-1992*. Barcelona, Editora Gustavo Gili, 1993. pag. 15.

¹⁹⁵ *El Croquis*. Madrid. 1999, vol. 95. pag. 22.

¹⁹⁶ FRAMPTON, Kenneth. *Álvaro Siza, obra completa*. Barcelona, Editora Gustavo Gili, 2000. pag. 11.

¹⁹⁷ SIZA, Álvaro. *01 textos, Álvaro Siza*. Porto. Editora Civilização, 2009. pag.109

¹⁹⁸ *El Croquis*. Madrid. 1994, vol. 68/69. pag. 42.

being designed as overpowering works of art which obtrusively disregard their surroundings. Apparently simple, Siza's works are complex in the variety they encompass and they are densely filled with information that gives shape and character to his projects. Montaner observes that Siza's architecture takes us to an empirical realism, where architectonic complexity comes from an ever present concern with actuality. 'An extreme attention to reality, whether contextual, human, functional, symbolic, urban and landscapist, allows Siza to bestow an identity to each element and each part of the building, - an entrance, a conservatory, a staircase, a drive, - enhancing it and working on each detail. Thus moving from realism to complexity. This complexity emerges from a fastidious attention to detail, reality and emotion.'¹⁹⁹ Furthermore 'it feeds on the poetical interpretation of experience and on the vast resources of heritage' and 'if Siza's buildings express anything about our time, it is because they emerge from an honest reaction to the state of things, conveyed in the world this artist knows best, - his own world, - the world of architecture.'²⁰⁰ Instead of a predefined structure in just any canon, Siza Vieira's architecture represents a concern with the social element when creating the work, using technique as a mere instrument at the hand of human relations.

The next images (46 and 47) presenting this relations between the architecture and the human being, between the mirror and the society. The relation between the drawing from the imagination of Siza and the reality.

¹⁹⁹ Montaner, Josep Maria. *As formas do sep Maria*. Editorial Gustavo Gili, 2002. Pag.106.

²⁰⁰ *El Croquis*. Madrid. 1999, vol. 95. pag. 31.



Figure 46: Research for houses in Malagueira, drawings of Siza Vieira, (1977).
 Source: Machabert, Dominique, Beaudouin, Laurent, *Álvaro – Une Question de Mesure*, Groupe Moniteur, Département de Architecture, Paris; Tradução Portuguesa: *Álvaro Siza – Uma Questão de Medida*, Caleidoscópio, p. 70.



Figure 47: View of one street at Malagueira Housing District, Évora. Project by Álvaro Siza

(1977).

Source: http://www.tudelft-architecture.nl/system/work_images/21/medium/image_bij_phd-research_summary_Nelson_Mota.JPG?1283439320.

Image 45 by Siza Vieira, above, presents the notion that man has always been a mirror and a maker of his society. Aware of himself, of others and of the relationships he establishes in space and in time. This harmony is no longer present, as today's attitude towards time is violent and desynchronised. One-to-one relationships have ceased to exist and have been replaced by indirect links. They are mirror of mirrors, a work about other works, or an image of images. Everything is an illustration of images, and we live on that illustration, on the form of other forms, on the copy of other copies, and not in a direct relationship between body and form, or content and form. The body becomes apparent in experiencing the content first hand, as well as the form of the space itself, and it is built through the accumulation of the inhabiting experience and through forming a mutual relationship between object and man, intellect and body. On the nature of accumulating the body's experiencing between space and time, Tiago Carvalho states:

And so, through our whole body we invoke the landscape unwittingly, absorbing its most minute differences until it is ingrained into our nerves and muscles and becomes part of our corporeal memory; through our body we learn and remember, in spontaneity and without effort, in the reliability of natural adaptive movements made in harmonious response to stimuli; the body accumulates and carries that wisdom from the landscape that helps to build the memory and the sense of place, from its unfailing connection with nature and in order to strengthen the sense of the active reality we are²⁰¹.

It is this notion of complexity within things, the lack of concrete, clear, exact and visible truths that we aim to assert. We have to distrust the appearance of things and to investigate the unexpected in the relationships between things - between culture and nature, life and art, art and nature, art and history, art and philosophy, art and ideal. It is in these relationships that we can find the truth of being, in the relationships between work and life, between body and landscape. As postulated by Bergson, we can find the truth in the meaning of a *body in action*, as

²⁰¹ Carvalho, Tiago, *The Aesthetic of Sound in Landscape and Architecture*. In: *Filosofia e Arquitectura da Paisagem, Um Manual*. Centro de Filosofia da Universidade de Lisboa. Lisboa, 2013. Pag. 148.

the latter can bring out all meaning in the world. In this sense, and taking architecture as a conditioning factor in people's lives, and taking space and the place as conditioning elements in the thinking and organising of the architectonic space, also aims to contribute to the future of architecture, which may be the genesis of a new kind of habitat of a quasi *utopia*²⁰², in other words, a different organisation between work and life, i.e. a new humanisation of architecture.

²⁰² Hope in an ideal society, structured to bring happiness. To some extent an analogy can be made to the notion of perfection and ideal.

The word stems from the Greek root οὐ, "no" e τόπος, "place", therefore, the "non place" or "place which does not exist".

Utopia is a word created by Thomas More and it was the title of one of his works written in Latin circa 1516. According to several historians, More was fascinated by the extraordinary narrations of Américo Vespucio on the recently seen island of Fernando de Noronha, in 1503. So, More decided to write about a new and pure place where there would be a perfect society would exist (Choay, Françoise 'Utopia and the Philosophical Status of Constructed Space,' *Utopia: The Search for the Ideal Society in the Western World*, page. ex. 347). The idea of an equalitarian society, along similar lines, came to inspire 19th Century surrealists, such as

The notion of an equalitarian society under Morus's work inspired 19th Century socialists such as Pierre Proudhon (1809-1865), Charles Fourier (1772-1837), Robert Owen (1771-1858) and Saint-Simon (1760-1825), whom Karl Marx (1818-1883) labelled 'utopian socialists', opposing them by creating a so called 'scientific socialism'.

Renouncing utopias, Ricoeur states that 'man would lose his will to mould history. Nevertheless, this would simply mean that utopia relativises the present in as much as it is the outline of a potential future, which is only normatively desirable, before it can be considered at all possible. The main effect of this is to allow the possibility of transforming the present in favour of organisations or structures that are more compatible with man's aspirations, thus, avoiding surreptitiously condemning the future to the fatality of the present.

Often the utopian system can become the project model. Yet, even if it derives from utopia, it is not an utopia. In any case, systems represent man's preoccupation in reaching relative stability platforms for change, whether the latter is instigated by a movement or happens naturally as part of evolution. As Bergson perceived, Becoming appears insusceptible of scientific apprehension. Even when driven by said system, the scientific project feeds it through positive knowledge and an increased experience of reality's potential.

Following on Foucault's core theories on this issue, Deleuze, however, points out that what is decisive is the difference we establish between the present and the actual (even when inactual): 'the actual is not what we are, but what we become, what we are about to

The research of a diverse *civitas*²⁰³ (order in the cadence for the inauguration of a diverse time – *the time desired*²⁰⁴).

become, i.e. the Other, our other Becoming. By contrast, it is what we are, and therefore what we have already ceased to be'. Living through self-identification, as usual in utopia with revolution. The word 'utopia' has developed into meaning, even if in opposition to history, 'this conjugation of philosophy or the concept with the environment. In conclusion, Deleuze states that the event in its becoming, in its own consistency, and in its self-positioning as a concept, escapes history: the actual is not a prevision, even utopian of a future of our history, mas rather the now of our becoming (Deleuze, Gilles; Guattari, Felix. *Qu'est-ce que la Philosophie?*. Paris, Minuit. 1985. p.106-107). To Deleuze, the actual, while prioritarily defined by becoming, is the time of philosophy itself, which is separate from that of history and the latter is also the time of history of philosophy; philosophical time 'is a stratigraphical time, in which before an after are no more than a juxtaposition order'; 'it is an infinite becoming in philosophy which realigns with but is not confused with its history' (p. 58). If, however, without history, becoming would remain unspecified and unconditioned, the truth of the matter is that history exists, primarily, to be defied by philosophy, precisely by creating concepts that, merging with history without even having emerged from it, structure the flow of the various becomings, whose main function is, lastly, to resist the present.

In its anthropological condition, utopia encompasses and implies not merely man as an individual (i.e. individuality), but also man in relation to others (i.e. society) and to time which is inherent to him and transcends him at the same time (i.e. temporality). According to Levinas, utopia happens in a reencounter with another as a source of unending appeal and solidarity.

The term here means that architecture might be an impulse from the desire of space and city, to move the thinking body in space, in a varied movement from the body (man) and experience of the place. This is closer to Deleuze's notion of utopia, which defines something to be thought of as a building process between the flow of the body that inhabits the existential place, the here and now as becoming. The same term is used by Siza Vieira on Le Corbusier and La Villa Savoye in Jorge Figueira, *Rewriting the post-modern*, Equações de Arquitectura, Dafne Editora, p 15, meaning freshness, disinhibition and purity, as was the case at the time of the SAAL and of Siza Vieira's experience.

²⁰³ The term came from the Latin *civitas* according to Cicero during the late Roman Republic, and it referred to the social body of the cives, or citizens, united by law (*concilium coetusque hominum jure sociati*). It is the law that binds them together, giving them responsibilities (*munera*) on the one hand and rights of citizenship on the other. The agreement (*concilium*) has a life of its own, creating a 'res-publica' or 'public-entity' (synonymous with *civitas*), into which individuals are born or accepted, and from which they die or are ejected. The *civitas* is not just the collective body of all the citizens, it is the contract binding them all together, because of which each is a civis.

The time for imagination and creation is yet to come and a value still to be considered (mirror of himself, for the world).

In today's society²⁰⁵ a strong disbelief can be observed in institutions together with a harsh and hedonistic individualism in our actions – individualism of our

In this case, it is a diverse *civitas* being that is created from the body it inhabits, i.e. a landscape, a place, a concrete space. The thought about the work is organised around the relationships between body and the place of concrete phenomena. This thought also inhabits and is inhabited by Becoming.

²⁰⁴ Referring to an *ideal* time, the imaginary time of hope. Ideal, here, should not be understood in its historical sense or in connection to any kind of idealism or idealistic views. The aim is rather to alude to the construction of the notion of ideal, stemming from something concrete. Something that is part of the process and interpreted in its connection between work and life, matter and body, material and immaterial, visible and invisible, in each body and place. As a *thing*, in the Heideggerian sense, (Heidegger, Martin, *Die Frage nach dem Ding?*, 1987, Portuguese Trad.: *O que é uma coisa?*, Edições 70, 1992.) that searches affection in the relationship between body and space, from mere existence and, at the same time, searches the challenge to that same existence as Becoming. Ideal here should be understood as something to be challenged in each relationship body-space; it is the ideal yet to be constructed from a process. This could be that of a body that thinks Architecture and the space, to which it is inherent and which runs through the landscape (in an interrelated process between the body and a concrete space), incorporating it/them into its own body, thus creating a different place from the relationship between the body and the concrete place, in Becoming. Approaching the notion of the concrete, we can safely say that, prior to the Study into Portuguese Architecture, the notion of the Portuguese house was very much in discussion. One or two styles of house were identified as 'Portuguese house'. However, the Study proved that each place has a set of very specific characteristics, of relationships between man (body), the place, the climate, the landscape, and they all define a specific ethos, creating in each place a different type of house, which will correspond to a more specific house, depending on its inhabitant (body), the relationships s/he establishes with that object, that specific living, which in turn corresponds to a unique inhabiting. As was the case of SAAL, the time of the desire of the city for all the population. In this case, Siza represents the body that inhabited that space, who thought it based on the place where it stands, who gave it form through measuring and drawing and through listening to local people's wishes, i.e. the bodies who would inhabit that space, another specific place, through sets of interrelations in time and space.

²⁰⁵ the expression *today's society*, is not intended to mean that people live in a negative era, rather - as Lewis Mumford stated in 1952 (Mumford, Lewis, *Art and Technics*,

actions and individualism in pleasure, individualism in the creative act (architecture created by itself), it is the space that is in the world, not the world in the space.

Today, there is a considerable cultural transformation. Until now, the world appeared to be a perfect economy. But the myth of the 20th Century is in doubt. Capital, which had become powerful, is now believed to be mythical. A mistake from the very start, with which people live and which they need to face. The social problems and social discomfort that are felt are obvious, and so are the ecological problems expressed.

Will today's hyper-modern²⁰⁶ individual undergo an anthropological mutation? He/she will have to act and deal with insecurity.

Columbia University Press, 1952, Portuguese Translation: Arte e Técnica, Edições 70, Arte e Comunicação, Lisboa, 2001), - that 'we live in an interesting time.'

Today, it can also be claimed that people live in an interesting era. Interesting because a wide variety of contradictions can be observed; social, economic, and environmental contradictions that highlight the global atmosphere of a desire of transformation, an atmosphere of change.

Everyone talks about freedom and yet no one accepts difference; everyone talks about plurality and yet tries to standardise *things*, to simplify them by making them simpler, by rejecting complexity. In the field of architecture, contradictions are also visible: scholars talk about creativity and make the teaching of architecture increasingly more hermetic, objective and limited to other participations, visions or knowledge, closing architecture in a kind of *creation for its peers*, dedicated to itself, leading to seclusion and to an *autophagy* of architectonic creation and architecture, without a real concern about what is the essence in the essential to the happiness of experiencing for the human being.

An interesting time, not agreeing with Lewis Mumford now, because from this current time other perspectives to society, to the human being and to creation will follow. There are no definitive solutions, perfect or objective, but other possibilities so that people are able to experience and create.

Or as Deleuze states, *The task of our life is to make as all repetitions coexist in a space where difference is distributed. (...) This is the secret of empiricism. The empiricism is not a reaction against the concepts, nor a mere appeal to the experience lived. On the contrary, it establishes the most frantic creation of concepts, a creation never seen or heard.* (Deleuze, Gilles, *Différence et Répétition*, Presses Universitaires de France, 1968; Portuguese Translation: *Diferença e Repetição*, Relógio de Água, Editores, Novembro de 2000.

²⁰⁶ Relating to the man of the future, having as referential points the past and the present. Following the idea of continuous perfection and progress without interruptions and

How long will this individual last?

Everyone tries to accelerate it, live 'out of time', avoiding its presence, and absorb the capacity. People adapt easily to the ephemeral and fugitive and strive only to consume it as fast as possible.

Societies are being threatened politically and aesthetically and, in many cases, in their whole existence. According to French philosopher and art historian Georges Didi-Huberman,

Populations tend to disappear because they are underexposed in the shadows of censorship to which they are subjected or perhaps even, and with similar results, overexposed in the light of their own spectacularity. A flagrant phenomenon these days and unbearably triumphant in its own misunderstanding. Being underexposed deprives us from seeing what could be in question, pure and simple (...).²⁰⁷

The answer to this could be in getting to know ourselves better – *get to know yourself*.

It becomes necessary to differentiate things.

Therefore, sensations and perceptions are broadened by the understanding of ourselves and the world; broadened by the understanding of other perceptions which give us a definition of the world. This is the role of architectonic space or the aesthetic sense of architecture that, dotted with worth and aesthetic sensibility by its creator, establishes a connection with the body that inhabits in the place/landscape where it inhabits, as expressed by Tiago Carvalho below.

It is through aesthetics that we become aware of the participation horizons, i.e. the possibility of unmasking reality within ourselves and our actions in it as the reality we are.²⁰⁸

contradictions. It could be said that it is where society is heading. The idea of hyper-modernism according to Gilles Lypovetsky in *Hypermodern Times*, Polity Press, 2006.

²⁰⁷ Didi-Huberman, Georges, *Coisa pública, Coisas dos povos, Coisa plural*, in: *A REPÚBLICA POR VIR, Arte, Política e Pensamento para o Século XXI*, Fundação Calouste Gulbenkian, Lisboa, 2011.

²⁰⁸ Carvalho, Tiago. *The Aesthetic of Sound in Landscape and Architecture*, In: *Filosofia e Arquitectura da Paisagem, Um Manual*. Centro de Filosofia da Universidade de Lisboa. Lisboa, 2013. Page 148.

From this vision of the experience of inhabiting, it is important to propose a re-invention and transformation of *the surroundings* and of *experiencing*.

This is first and foremost a normative and expressive order of a transcendental value, in which the real world is seen, manifests itself and is imposed, the world in which the integration of social relations is assured and the unity of society is achieved, ensuring its perennial nature. The Being in the space, the space as a being.

The human being is formed from his inhabiting, from the relationships he establishes with space and landscape, and these are formed from the human being. Space and landscape motivate human beings into reflecting and investigating about the various relationships that can be established. Therefore, space and landscape are not, and cannot be thought of as, separate from the body that made them and that is made of them. They are part of each other, they are subject/object and signified/signifier, and they beat as one.

The body moves in space, and this is the same body that crates the space. Through its sensitive experiencing of space, the body accumulates the effects of the experience, as something that was felt and remained in the sensitive memory, if even at times unconscious. The experience of perceiving space by the architect who creates it, is a good example. Whether this is the experience of the architectonic space of travelling or of everyday life, the memory of that experience is constantly manifested each time we are called upon to act. This is not new in 'Portuguese art', as already evidenced in the present study but it is relevant to point out, as way of further illustration, George Kubler's words about the Torralva Cloister in Tomar:

Such a scheme is provided by the combination of sensitive perceptions: the cloister is both tactile and visual; its elements are scarce and its dual themed scheme is sufficiently simple to the eye as to be systematically contemplated in greater variations on the few themes presented. The pleasure of contemplating it is the more enhanced by the prismatic light combination inside the wall volumes, by an appeal to a tactile apprehension amongst skilfully reduced forms, which suggest a possible movement at the border of the honey coloured luminous surfaces in polished grain. The tactile and visual appeal is continuously reinforced by the combination of both sensations. The visual resonance describes the effect of these

forms: the gaps between the plans are both temporal and physical.²⁰⁹

Hence the importance of space²¹⁰ and place for Siza, and the constant memory of combinations in Portuguese architecture, namely the spatial combinations that are established. This influence of Portuguese architecture is even more visible in Siza's Malagueira project. The experience of space manifests itself in the body, through the experience of feeling material forms that impose a rhythm and a dialogue with the constructed world and which defines the landscape, opening up a physical and temporal dialogue. It is this same accumulated experience which is recalled each time we are made to think or act on space and time. This creates an eternal revival of past experiences that will manifest themselves when rethinking matter and again in the body through the experience of the thought matter. This non-visible experiencing of matter that accumulates in the memory is part of the body and it is crucial: without the experience of feeling, how could we create? If we are unaware of the sensitive space phenomenon, how can we share that closeness between art and life? How can we even enable the experience to the alienated body, if we are unaware of how to experience? How can a body that doesn't feel want another space? How can the body have free access to things when he is limited to images of other images, copies of other copies, abstraction of other abstractions, and has no access to a shared development space (the body-space relation) in which there is a relationship between the body that inhabits and the body which is inhabited, the object and objectivity of body/space. It is important to recover the living competence of the inhabitant as a pole around which to articulate and model his comfort, underlining any protagonism of being the one to enable an articulated relationship between sensation and material. Taking each daily situation as stimulating - not to the passiveness of a mere observer of images compelled by the architectonic project, but - a perceptive and compositional unveiling and more apt to recognise the changing factors that lead to an experienced comfort.

²⁰⁹ Kubler, George, *Portuguese Plain Architecture – Between Spices and Diamonds (1521-1706)*; Trad. Port.: *A Arquitectura Portuguesa Chã – Entre as Especiarias e os Diamantes (1521-1706)*, Vega, 2005, page. 48.

²¹⁰ We call space to the architectonic space, and place to the ethos, to something wider which intertwines and can contain various architectonic spaces dating from different historical periods, to different cultural settlements and social or topological relationships - the *topos*.

This articulation relates to the closeness as a process of the notion of geophilosophy and the act of producing architecture, i.e. the architectonic project as inseparable from the relationship man develops with the earth, geography and topology. The Malagueira project is a good example as it addressed all of these questions (as addressed in the chapters 4 and 6) when thinking the methodology for developing the architectural project. This concrete approach and geophilosophical knowledge of the foundation that feeds the hand drawing the line that creates the space (to which, in this case, we can call Siza Vieira) represents a new experience that develops into poetics or, according to Derrida, an allegory:

The trait is not then paralyzed in a tautology that folds the same onto the same. On the contrary, it becomes prey to allegory, to this strange self-portrait of drawing given over to the speech and gaze of the other. The subtitle of all these scenes of the blind is thus: the origin of drawing. Or, if you prefer, the thought of drawing, a certain pensive pose, a memory of the trait that speculates, as in a dream, about its own possibility. Its potency always develops on the brink of blindness. Blindness pierces through right at that point and thereby gains in potential, in potency: the angle of a sight that is threatened or promised, lost or restored, given. There is in this gift a sort of re-drawing, a with-drawing, or retreat [re-trait}, at once the interposition of a mirror, an impossible reappropriation or mourning, the intervention of a paradoxical Narcissus, sometimes lost en abyme, in short, a specular folding or falling back [repli} and a supplementary trait.²¹¹

The strength to which Derrida refers is the strength that emanates from the body of the architect who inhabits the place in order to create the place. It is through inhabiting the place where he will create, that the body that thinks the place (the architect) becomes aware of that place (Bergson's body in action). That awareness of inhabiting the place enables the true knowledge of action in that place, from the relationship between things. From that knowledge the notion of allegory is developed and a poetics between body and space is built, the sensitive and the material. That poetics notion, which is built from the knowledge of living, the trace or accumulation of living, the trace guiding the thinking process and the creation of

²¹¹ Derrida, Jacques. *Mémoires d'Aveugle, l'autoportrait et autres ruines*. Trad. Port.: *Memórias de Cego, O auto-retrato e outras ruínas*. Fundação Calouste Gulbenkian, 2010
ENGLISH TRANSLATION *Memoirs of the Blind: The Self-Portrait and Other Ruins*, Translated by Pascale-Anne Brault and Michael Naas, The University of Chicago Press, Ltd., London @ 1993, <http://www.deficienciavisual.pt/r-Memoirs-of-the-Blind-JacquesDerrida.htm>.

space. More than a trace, it is the fold that folds again, duplicating the process and accentuating the sense and meaning of things in between other things, between body and object, nature and culture. It is the poetics of space and the landscape of the place.

In the Malagueira project, Siza inhabits the place with local people, and as they used to say, Siza was the hand of the people drawing the space. Obviously, Siza saw himself and the other, as this is the technical knowledge of the process. It is the discipline of architecture functioning in its truest sense. Siza inscribed the plan of the new city into the local history and geography.

In order to achieve a relationship between the constructed space and the surrounding landscape, Siza drew on local references, such as existing paths, the natural relief, the rocks, the lake and the trees, and he established a link with the existing neighbourhood of Santa Maria. On the other hand, he was guided by three intentions: building cost houses, backing onto an infrastructure gallery (the aqueduct), the adaptation of the urban grid to the topography and to the evolving house typology, itself based on technical innovation. The house typology adopted by Siza in this project was the patio house typology, which is 'a reference, not only to Mediterranean tradition, but also to the 1920's critical architecture of Adolf Loos.'²¹² These are an important influence in this project.

Siza uses the term 'aqueduct' as a reference to the Aqueduct in Évora, dating back to the 16th Century, also a local reference and one which appears as a symbol evoking a place with a historical past. Indeed, this aqueduct is a technical gallery and the spine structure at the back of the costs construction, similarly to the old aqueduct, whose arch ways have been gradually occupied by the town. This structure stands out owing to its elevated position and Siza see a dual meaning in this visibility. It links the new quarter to the city of Évora, and on the other hand the unification of the various Malagueira land plots.

²¹² FRAMPTON, Kenneth. *Álvaro Siza, obra completa*. Barcelona, Editora Gustavo Gili, 2000. Page 28.



Figure 48: View of Malagueira with Évora on back.

Source: SANTOS, José Paulo – Obras y Proyectos 1954-1992. Bracelona: Editora Gustavo Gili, 1993. ISBN 8425215137.



Figure 49: View of Malagueira with the city of Évora in the background. (The Idea of Place).

Source: SANTOS, José Paulo – Obras y Proyectos 1954-1992. Bracelona: Editora Gustavo Gili, 1993. ISBN 8425215137.

The Malagueira's urban composition takes into account, in a very detailed way, the terrain, the landscape and the surroundings. The above images show this concern to link the neighbourhood with the city of Évora. The horizontality of the neighbourhood is linked to that of the city's landscape. In addition, Siza's formal discourse is manifestly modern, rationalist. Yet, it also introduces traditional elements, such as the typical window, the tall chimney and the marble entrance, and here we can draw a parallel, albeit tenuously, to Frampton's critical regionalism. According to Francesco Dal Co, Malagueira 'is one of his most successful works, in which he was able to renew, in the most original way, the noblest tradition in 20th

Century'²¹³ and Frampton adds that 'one of the most striking aspects in Malagueira is that, it looks so old and new, at the same time, that it is as if it had always been there.'²¹⁴

Historian and Coimbra University lecturer Paulo Varela Gomes states 'Siza has interpreted the city of Évora by building his own Évora in to Malagueira,'²¹⁵ and his 'is not an arbitrary interpretation of an arbitrary place, produced in any possible way, because it derives from conceptual foundations whose data base, i.e. 'reality' or 'matter', are houses, the city, as well as books and images seen and mediated by Siza.'²¹⁶ And according to Jacinto Rodrigues, the Malagueira project 'may be a "paradigm" for urbanism in Portugal. Indeed, it is the first time that we break with profound form, with "schemes" showing the reductionism of modern "syntax."²¹⁷ It is Siza's body, his experience accumulated in the body to be imagined. This is invisible memory at the service of creation. The body is the first instrument of imagination, emerging from sensitive experience and knowledge. Space is organised according to an invisible imaginary, as described by Merleau Ponty,

Principle: not to consider the invisible as another visible "possible," or a "possible" visible for another ... The invisible is there without being an object, it is pure transcendence, without an ontic mask. (...)

To touch oneself, to see oneself, accordingly, is not to apprehend oneself as an object, it is to be open to oneself, destined to oneself (narcissism) ... The feeling that one feels, the seeing one sees, is not a thought of seeing or of feeling, but vision, feeling, mute experience of a mute meaning.²¹⁸

It is from this memory of himself, from his body's experience in space and time, that imagination from the real is nourished and the spatial vision is built. It

²¹³ FRAMPTON, Kenneth. *Álvaro Siza, obra completa*. Barcelona, Editora Gustavo Gili, 2000. Pag. 9.

²¹⁴ FRAMPTON, Kenneth. *Álvaro Siza, obra completa*. Barcelona, Editora Gustavo Gili, 2000. Pag. 28.

²¹⁵ Varela Gomes, Paulo. In: *NU*. Coimbra. 2002, vol. 02. Page 9.

²¹⁶ Varela Gomes, Paulo. In: *NU*. Coimbra. 2002, vol. 02. Page 9.

²¹⁷ Rodrigues, Jacinto, *Álvaro Siza/obra e método*, Civilização editora, p. 33.

²¹⁸ Merleau-Ponty, Maurice. *Le visible et l'invisible, suivi de notes de travail*. Coll. Tel. Paris, 1964. P. 282-303. The Visible and the Invisible Edited by Claude Lefort, Translated by Alphonso Lingis, Northwestern University Press, Evanston, 1968, http://monoskop.org/images/8/80/Merleau_Ponty_Maurice_The_Visible_and_the_Invisible_1968.pdf

is this accumulation of himself in memory, together with experience (technical knowledge) and the knowledge of the concrete place, the trace of the place, that a poetical vision is created. It is this dual experience of the world (Poncy's body-in-the-world), yours and the other's, in yourself; it is in the fold of this confrontation that everything starts.

The question of imagination and novelty, the hallucinatory force of the imaginary experience, functioning from real and experienced knowledge:

Creative imagination is the ability to step forward, forging hallucination, not in the sense of the perceived unreal instead of the existing perception: rather the transposition of perception into another thing, external to it. It is a hallucinatory operation that, with the irrefutable force of what's real, converts perception and meaning into truth.²¹⁹

It is through approaching the dialectics between art and life, art and nature, art and philosophy that the artistic act, i.e. the architectonic act, manifests itself in the body's daily life, and which can be experienced and felt again by all.

Against this hyper-modern man, increasingly obsessed with efficiency (super-performance), one contrasts the valorisation of life and creativity.²²⁰ The impulse of this period (the current place) has to be taken in and the thought re-evaluated, taking this desire for change to return architecture to social intervention, to its essence, to the renovation of society and culture, so it no longer is just decoration and forms of personal statement, the era of iconic architecture. Similarly, Malagueira represents a revaluation and a renewal of architecture in Portugal, which has contributed to social change, to such a degree that it is still felt today. Temporality attributes an aesthetic quality to time, which is the basis of

²¹⁹ Gil, Fernando, *Tratado da Evidência*, INCM, Lisboa, 1996, p. 139.

²²⁰ Creativity as a subjacent process to artistic creation. Artistic creation requires a mobilization of body and spirit. Mobilize all the sensitivity and knowledge (art and life, art and nature, art and philosophy) to create.

Rodrigues, Maria João Madeira, 2007, Rehearsals and Lectures.

Rodrigues introduced into Portuguese academia the phenomenological complexity in relation to architecture and urban space.

human freedom.²²¹ The axis of time and space, allows the placing of the subject in its subsequent transformation of being.

Architecture, as an object of the world and an object which is subject to valuation, proposes values. Ethical, aesthetic and ontological values are part of the solution to this problem. To create against the banality of the processes once again. To build with Being is a spatial answer to a set of values which must be an integral part of our daily life.

Or as Vittorio Gregotti says on the preface of the book *To Imagine Evidence* by Álvaro Siza Vieira:

(...) To imagine means to recall what memory has written inside us and place it opposing the demands and conditions; but also to elevate the demands and conditions to the level of their complexity, and finally restore them in the oblique simplicity of the project.

(...) This is what makes the work of Álvaro Siza so different, alienated to the processes of architectonic production of these years that look for the affiliation in the globalism of markets and techniques, in the success as competition, in formal infraction as innocuous exception that confirms the rule of homogeneous behaviour of the masses. Siza's architecture is, on the contrary, a project of critical dialogue, construction of a distance which is the space where the best architecture of our time is built.²²²

In spite of the importance of the place and its relation to the landscape, Siza Vieira's process creates a distancing from these same places. A critical distancing, i.e. a thought which is alien to the dominant movement and ephemeral fads. This dual relationship, interior and exterior, enables a critical dialogue with architecture and with the actual places.

In order to think the space people need to have knowledge, to know the world and its modes, this is not poetic reverie. It means entering the proximity, thinking and then nominating (create the work), leaving and freeing the world. To avoid consumption they need knowledge. A vision of the world becomes essential.

Which models need to be reinvented? What is the role of the architect and the user²²³ in today's society? Considering the issues that arise in the various sectors of

²²¹ Bergson, Henri, *L' Evolution Créatrice*, Paris 1907; Trad. Portuguesa: *A Evolução Criadora*, Edições 70.

²²² Gregotti, Vittorio, "O Outro", in Siza, Álvaro, *Imaginar a Evidencia*, Edições 70, Março 2000, p. 10.

²²³ The one who enjoys what he feels, feels himself, watches himself and revises.

contemporary society and the relationship they establish with the man-made world, this study aims to examine the compositional methods of contemporary architecture and to derive from them a new methodological strategy for action, which will address the interaction between what is man-made, what is natural, what is human, and technology.

A new approach between man and space, space and place, place and landscape, which results from a mutual impregnation and lends its own character. This is a new way of thinking the inhabiting, in which space lends itself to the inhabiting, going beyond a function or a unitarian vision of space and architecture, albeit in a temporal perspective of the inhabiting body. It is a wider and collaborative vision between nature, man, art, philosophy and time - a geophilosophical vision of space and time. This enables a perception of the inhabiting beyond the present, any predominant tastes, fashions, the ephemeral, global media or the superfluous, through a real perspective of the body-in-action in time and space. It enables thinking through the real relationship between body and space in action through time - a poetic Becoming. In this way the architectural world can be seen through another relationship between man and space, space and landscape, through a different optical perspective, another logic that goes beyond consumer's global movements.

Through this interaction an instrumental re-reading process will be proposed using the study of localities within a specific context and contemporary architectural interventions.

Starting off from this comparative analysis and from the procedural methodology that the Porto School of Architecture fixed in the 1960's and 1970's, mainly from the period led by Architect Carlos Ramos, through the experience with SAAL and the work developed by Álvaro Siza Vieira in the Malagueira project, in Évora, an analogy will be drawn to current times and all its variety, as a *Relearning* proposal. *Relearning today* is suggested to allow the creation of a new paradigm of architecture through a process of reversal in the current methodology of action. This question will be examined using Portuguese examples, adequate data to analyse

The living being that protects itself in space, i.e. the body among other bodies (space). The body that acts in a space that was created from a collaborative relationship between organic and inorganic forces, human and natural, rational and sensitive, sensitive and material. The body ceasing to be a mere contemplative and experiencing on a daily basis these collaborations, which overcome polarities between man and nature, sensitive and material. The body in action, thinking, critical and living in time and space.

within the Portuguese socio-cultural context, understanding in it a pioneering way of action.

The Portuguese socio-cultural context referred to relates to the period following the revolution on 25th April 1974 which ended Salazar's *Estado Novo* in Portugal, a corporatist and authoritarian political regime that had ruled the country since 1933, to implement the democratic regime.

As will be discussed in Chapter I before the experience and the knowledge that the Study into Portuguese Architecture has enabled was a fundamental element towards a greater knowledge and appreciation of Portuguese architecture, and towards a definition and implementation of the SAAL programme strategy.

In 1977 Siza Vieira begins the construction of Quinta da Malagueira, a social housing neighbourhood, on 27 acres of land west of the Évora wall, surrounded by two clandestine neighbourhoods, some Arabic pre-existences and some housing construction without any functional or formal quality. This project had been originally integrated into the governmental programme for SAAL, which in the meantime became suspended, giving way to the creation of a residents' cooperative. The latter then became the client of the project and foresaw the construction of twelve hundred dwellings. From the relationship between architect and collective client a fruitful dialogue was born which has contributed significantly to the project's success, despite all the resulting conflicts.

Siza thought and measured the Malagueira place with his drawings inside this place in order to think and draw another place with the same sense of time. Siza thinks space as if walking through it and becoming aware of the concrete place in time. He chooses the domicile, the place in time.

The process in this specific project came from measuring this existential place. Siza using his body through his drawing hand, as if walking in the place he is developing, i.e. the architectonic space for this place and its people in time. His work shows an intention of searching for the core in the essence of things, and the truth of the being in things, distrusting the mediatic appearance of things. It supports a notion that the invisible reveals that which the visible cannot, and that it reveals the truth beyond appearance. This invisible process between these contrasting poles is what needs affirming here. In Siza's process of developing the Malagueira project, he measured, felt and uncovered the visible, in his search for the invisible. His process became the search and the discovery of the invisible, i.e. the essence.

This dialogue allowed for a diversity of housing typologies which include, for example, two types of patio, in the back or in front of the house depending on the relationship with the outside that is intended by the proprietors, or the number of

rooms, although they maintain a consistency with the whole structure. This project is an intense urban experience, since it is simultaneously an answer to the design of an urban plan for municipal purposes, and an architectural project born out of a request from a residents' association, then transformed into a cooperative.

This duality is the origin of one of the main characteristics of the project: the vitality of survival which results from the control of several scales which have created an intrinsic coherence between public and private spaces, surviving any economic or social tendencies and trends. The solution presented intends primarily to solve the connecting space between the two clandestine neighbourhoods whereby the proposal lends structure to what was already built.

There is no waste in the project, but rather a strict economy of means with narrow streets where traffic is slow and a high density in land occupation.

The dialogue with nature and the surrounding pre-existences, the capacity to regenerate what was already built, the flexibility and adaptability of urban structures, the high density, the programmed multifunctionality, public participation, the economy of resources and means and the use of regional materials are characteristics of this work.

Thirty five years ago, the project of Malagueira sought to provide solutions to these challenges at a time when the current urgency concerning urban unsustainability did not exist yet, at least not in an institutionalised way. With this work, Siza is showing a deep ethical responsibility, inherent to architecture or urbanism, and is going beyond contemporary circumstances and towards the issues that are arising currently in the discourse on urban sustainability.

The environment of that time has allowed the experimentation of a new strategy of action within the architecture with results as those presented.

Today, with all its differences, another type of environment can be felt. Architecture can take advantage of this environment to be again on the inside of the living world and to change, being no longer a kind of decoration to speak of, but a non-decorative speaking, a speaking that expresses and suggests another path.



Figure 50: Image of Évora in 1976.

Source: Ferreira, Alfredo Durão de Matos, FAUP Publicações, Porto, 1995, page 111.



Figure 51: Discussion the idea of the project SAAL.

Source:

http://www.snpcultura.org/vol_operacoes_saal_um_dos_mais_importantes_documentarios_portugueses.html - 25-08-2011.



Figure 52: Auto Construction SAAL.

Source:http://www.snpcultura.org/vol_operacoes_saal_um_dos_mais_importantes_documentarios_portugueses.html - 25-08-2011.

As discussed earlier, this experience was only made possible owing to the atmosphere which developed through successive changes and modernising reforms gradually introduced into the academic and pedagogic project of the Oporto School.

The development of a critical view on this social reality by the Oporto School, focusing on architecture by the architect's hand to service people and places, is paramount to the present study and the reason for awarding such a great role to this School of Architecture.

This faculty represented a diverse form of acting on space and time and new way to interact with what was real. It offered a fresh understanding of the social function of the architect and at the same time the *modernity* in the architect's thinking and way of acting.

By understanding the innovative concept of the Porto School in the 1960's, SAAL and Siza, and with this approach - with a catharsis²²⁴ – this study will strive to establish a new dynamic for the process by innovating in the architectural creation and by using a different methodological approach and different concepts. Through this *(un)learning* – the eternal return²²⁵ - opening spaces will be identified which could allow other perceptions and subsequently different sensations.

²²⁴ Purification in the sense of the *catharsis* (a Word that stems from the Greek and means purification, evacuation, purging; in Aristotle, purification means the purification through the work of art, and especially through tragedy in the spectator). To Malraux each work of art is a purification of the world (Malraux, Andre, *La condition Humane*, editions Gallimard, 1933; tradução portuguesa, *A condição Humana*, Livros do Brasil, 2001, p. ex. 86.

²²⁵ How could a world such as this one ever bear something such as the 'being' when the being itself is a perpetual series of transformations? How to avoid desperation in this world designed for perpetual recreation and destruction? How could desire bear a statement that vanishes as soon as it is uttered in this hurricane of changes? This is when Nietzsche evokes the figures of the artist, of the 'eternal return' (as announced by Zarathustra) and of the Super-Man – the creating desire. *Dicionário Prático de Filosofia*, Élisabeth Clément, Chantal Demonque, Laurence Hansen-Love, Pierre Kahn, Terramar, 1997.



Figure 53: Research for the Malagueira Plan, drawings of Siza Vieira, (1977).
Source: [Álvaro Siza Archive].

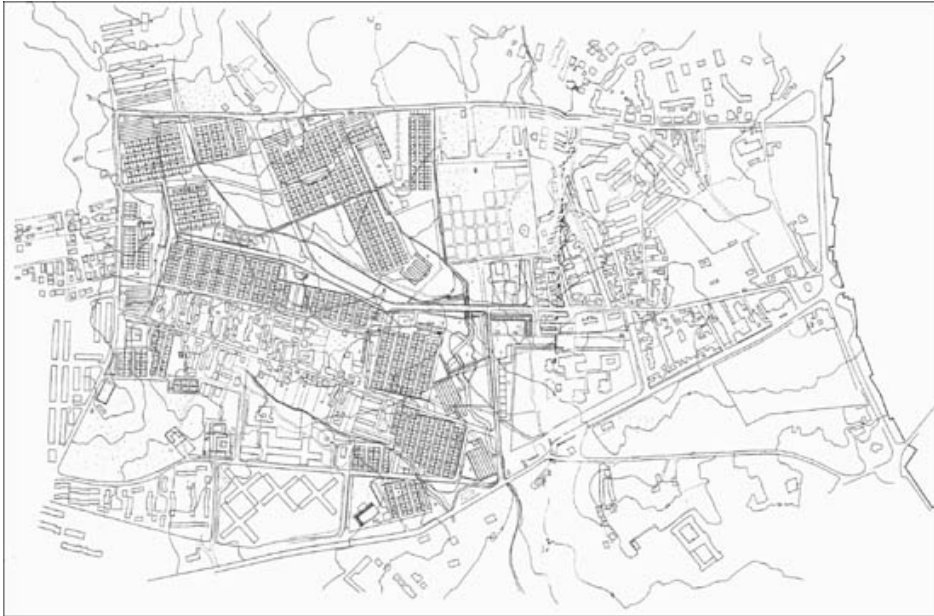


Figure 54: Plan of Quinta da Malagueira Social Housing, 1977.
Source: [Álvaro Siza Archive].



Figure 55: Plan of Quinta da Malagueira Social Housing, 1977.
Source: Rodrigues, António Jacinto, *Álvaro Siza/Obra e Método*, Civilização editora, Porto, 1992, page 135.



Figure 56: Plan and houses of Quinta da Malagueira Social Housing, 1977.
Source: [urce:ira Social Housi



Figure 57: Different type of houses of Quinta da Malagueira Social Housing (Type A and Type B), 1977.
Source: [Álvaro Siza Archive].

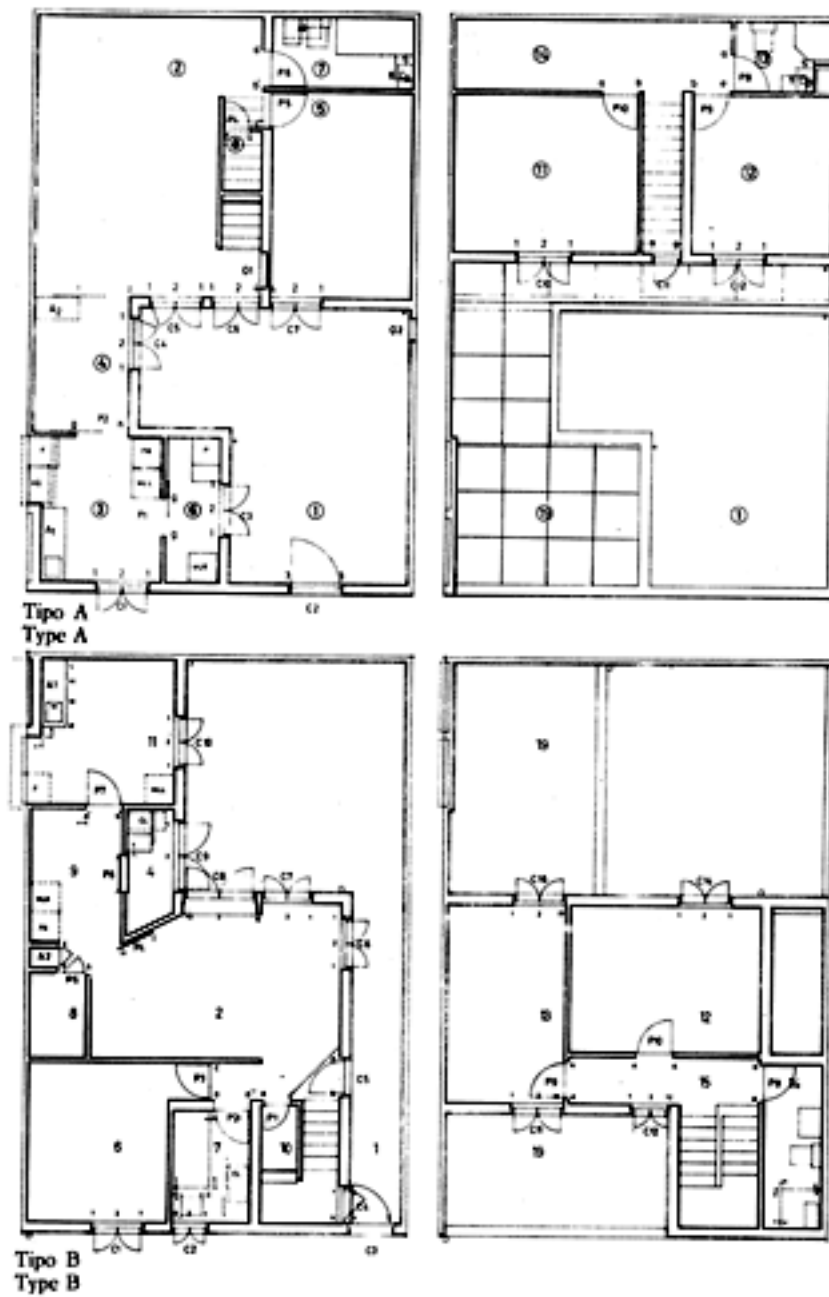


Figure 58: Plan of different type of houses of Quinta da Malagueira Social Housing (Type A and Type B), 1977.
Source: [Álvaro Siza Archive].

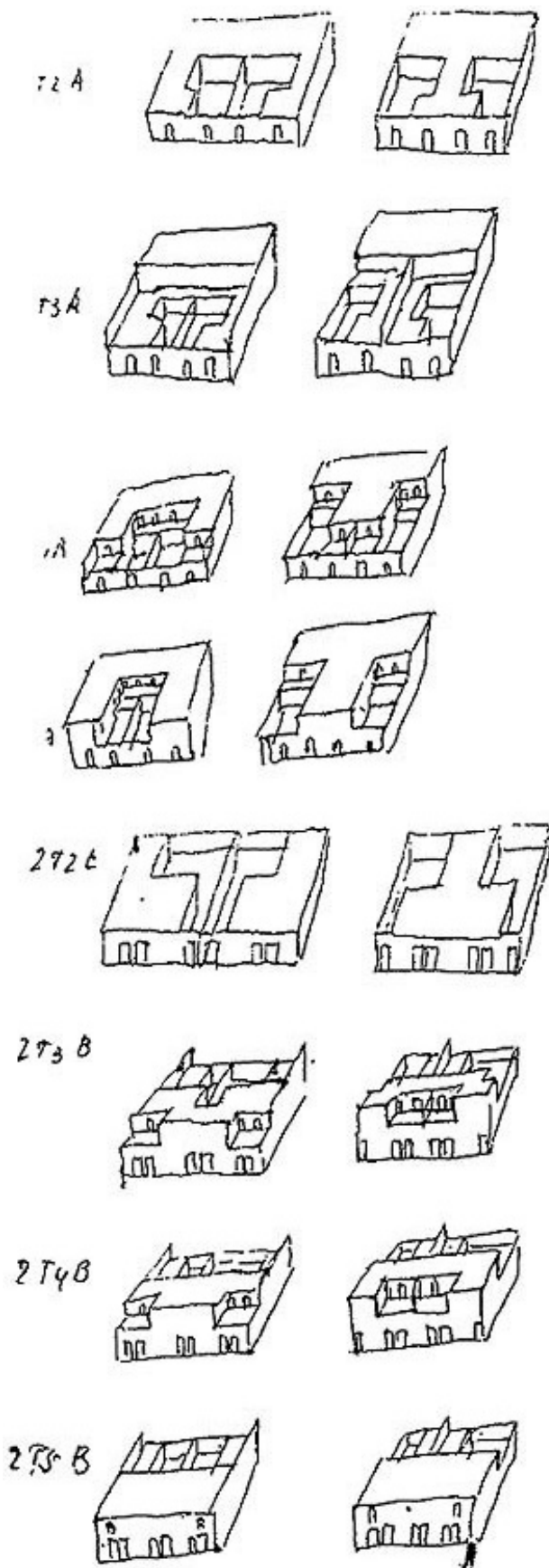


Figure 59: Drawing of different type of houses of Quinta da Malagueira Social Housing (Type A and Type B), 1977.
Source: [Álvaro Siza Archive].

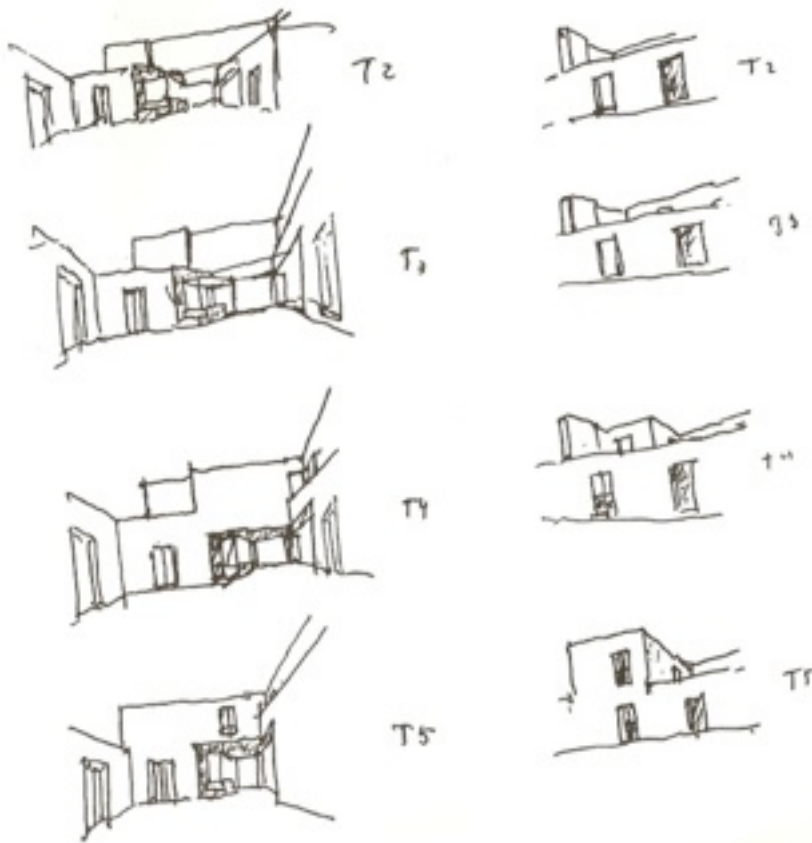


Figure 60: Drawing of different type of houses of Quinta da Malagueira Social Housing, 1977.
Source: [Álvaro Siza Archive].

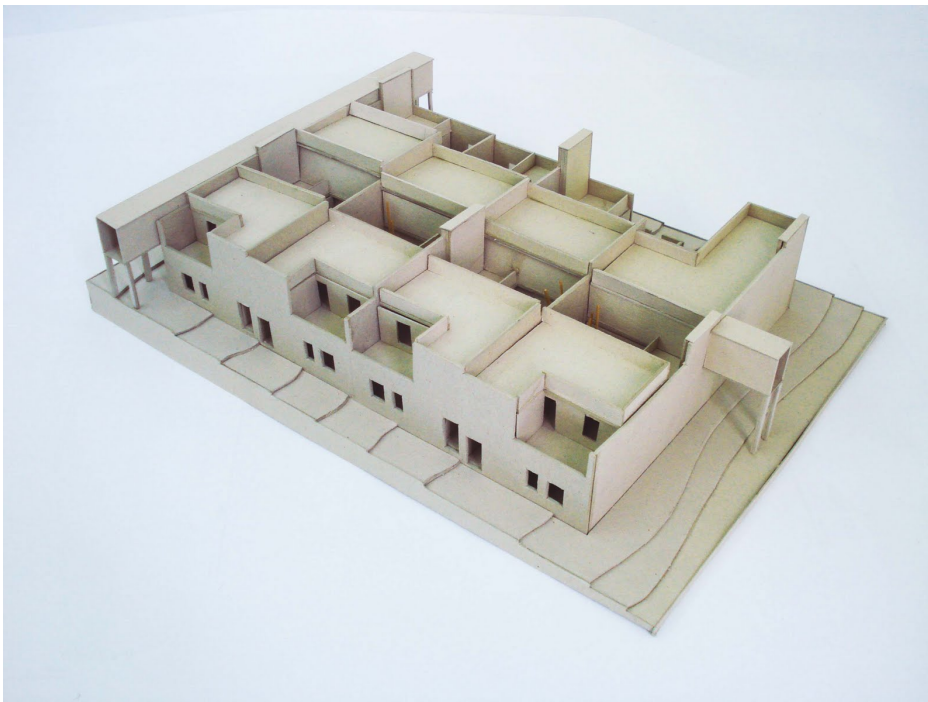


Figure 61: Model of different type of houses of Quinta da Malagueira Social Housing, 1977.
Source: [Álvaro Siza Archive].



Figure 62: Aerial view of Quinta da Malagueira Social Housing.
 Source: Rodrigues, Antalagueira SociÁodrigues, Antalagueira S, Civiliza Antalagueira Social Hou.



Figure 63: Aerial view of Quinta da Malagueira Social Housing.
 Source: http://4.bp.blogspot.com/-sj9DAqYE6WY/TaouDrMNSHI/AAAAAAAAAKk/mJLrRqhXRwA/s1600/70.Malagueira%2Bvue%2Bavion%2BRayon_b.jpg



Figure 64: Quinta da Malagueira Social Housing, Évora.
 Source: Rodrigues, António Jacinto, *Álvaro Siza/Obra e Método*, Civilização editora, Porto, 1992, page 135.



Figure 65: Quinta da Malagueira Social Housing, Évora.
 Source: [Álvaro Siza Archive].



Figure 66: Quinta da Malagueira Social Housing, Évora.
Source: The Autor.

The following question may be asked. Why the work of Siza Vieira?

The author believes Siza has retained the notion of craft,²²⁶ he has technical knowledge of architecture and bears in mind poetry. In addition, Siza captures a permanency inherent to the Portuguese, a way of living, a connection to life in general and to daily life. An architecture connected to what 'I am' - we are Portuguese because we know ourselves and the other. The importance of memory in relation to our thinking, i.e. accumulation (time vs duration).

Siza proposes a phenomenological notion of place as a solution to many urban and architectonic problems. Architecture and urban landscape that cannot be isolated from human life. It is a uniquely built space within a special context.

One of his first works is 'Boa Nova Tea House' in Porto, where Siza develops a dialogue with the place, the morphology and the environment of the place, a new way of thinking, of entering in the locality and of communicating, of talking in a poetic form. He senses an attitude towards the place and builds a new poetic reality. It is the poet who thinks and speaks, but he speaks in a new way; he says something different, albeit with a new sense of living and a new sense of inhabiting.

Siza captures existence and keeps it in his creations. He transmits the idea of the permanence of *Being*, and communicates immanency by transcendence.

²²⁶ Action relating to architecture, by the architect's hand, to service people and places.

Portugal, by the hand of Siza has represented a breath of fresh air in Western architecture, a look back.²²⁷

The *Good News* transmitted by Álvaro Siza should be referred to here. Boa Nova Tea House is a modernist and postmodernist message, a different way of doing, indirectly influenced by thinkers such as Nietzsche, Heidegger, and Sartre, as will be addressed later in this study. It represents the social side of modernism and the active participation of architecture in politics and in society through a premise based on social equality. On the other hand, it represents the very specific side of postmodernism and the free reflection of hegemonic models, and free evolution in its intrinsic diversity across a variety of social contexts.

This is a way of thinking and designing architecture that goes well beyond modernistic standards and their vision of usefulness whereby form follows function. It is a way of thinking and network building, similar to a rhizome, an open partnership, higher than its own existence and which includes the other.

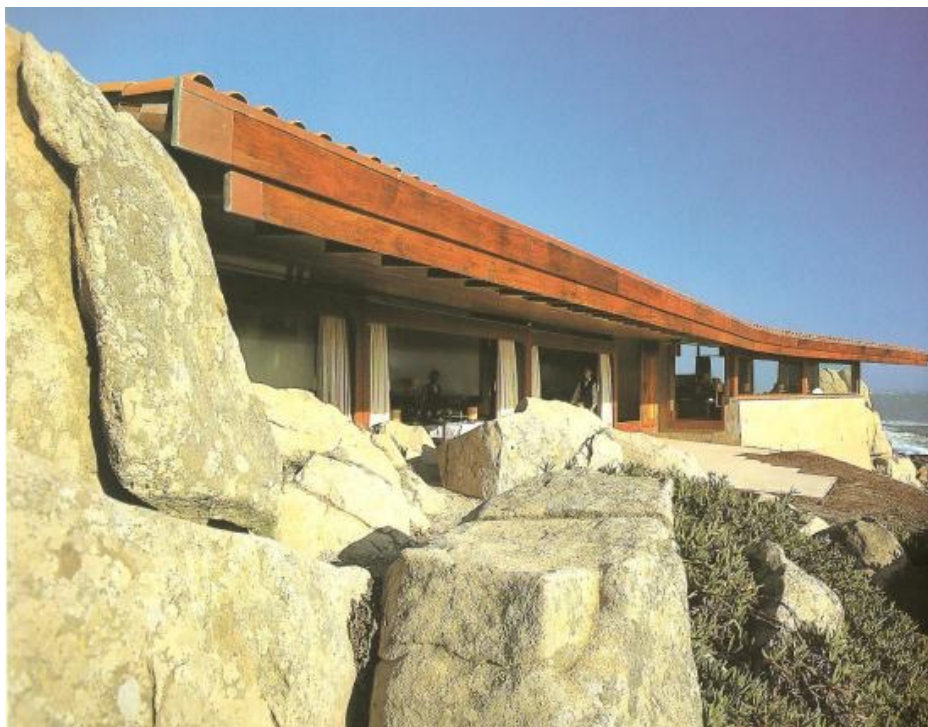


Figure 67: Siza Vieira, Boa Nova Tea House, Leça da Palmeira, 1958.
Source: Rodrigues, António Jacinto, *Álvaro Siza/Obra e Método*, Civilização editora, Porto, 1992, page 61.

²²⁷ Curtis, William, *Memory and Invention: Fernando Távora's Park and Pavilion at Quinta da Conceição*, In: *Fernando Távora, Permanent Modernity*, Guimarães Capital Europeia da Cultura, 2012.



Figure 68: Siza Vieira, Boa Nova Tea House, Leça da Palmeira, 1958.
Source: Rodrigues, António Jacinto, *Álvaro Siza/Obra e Método*, Civilização editora, Porto, 1992, page 61.

Another question might be asked - why SAAL and why the Malagueira project?

SAAL represents a direct socialising position and a concession from the architect towards the human being. It represents the post-revolution of 1974 in Portugal, the will to solve social problems, to modernise an outdated country, to develop innovative solutions that brought together a diversity of people to contribute to the SAAL project. The contribution of people who returned from exile should be stressed, as they have played an important role in the project and have brought some influence from their contact with other cultures, mainly from Paris. They had had contact with thinkers such as Heidegger, Sartre, Merleau-Ponty, Deleuze, Foucault, among others, and have brought new visions of the human being and of the world when they participated in the development of the SAAL program.²²⁸

²²⁸ Rodrigues, Jacinto, *Urbanism and Revolution*, Afrontamento.

This is the end product of a school that merges tradition with the Modern, the local with the global. SAAL is a national and nationwide project and it has gained a huge social and cultural impact, both regionally and nationally. It was greatly influenced by the Study into Portuguese Popular Architecture, which has brought into the Schools, particularly ESBAP, a new awareness of the rural world. On the other hand, the surveys conducted within rundown neighbourhoods across the city, carried out by management as part of Analytical Architecture I and II, led to an awareness of the Portuguese reality. This would lead to a split of teaching into four directions:

1. The study demystified, almost completely, the various currents or versions of the 'Portuguese House' and the folklore traditionalism of the bourgeois official taste, of the time, by collecting examples of the living experiences of popular or spontaneous architecture.

2. The Matosinhos operations and the surveys conducted in rundown neighbourhoods, under the guidance of Octávio da Lixa Filgueiras and as part of Analytical Architecture I and II (in the following order: 1960/61 – 'Universidade'; 1962/63 – 'Matosinhos'; 1963/64 – 'Miragaia'; and 1964/65 to 1968/1969 – 'Barredo'), translated into acquired knowledge of the urban social reality and of the housing social problems, thus contributing towards a different outlook of architecture's role in society.

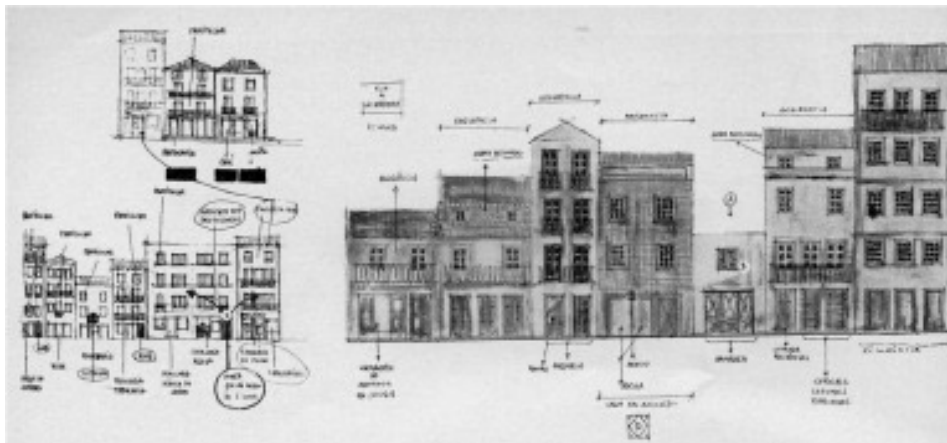


Figure 69: Drawings by Vasco Morais Soares, as part of the 'Universidade' operation, 1974. Source: CDUA-FAUP, ARQAN1-009-PR10-13-2.

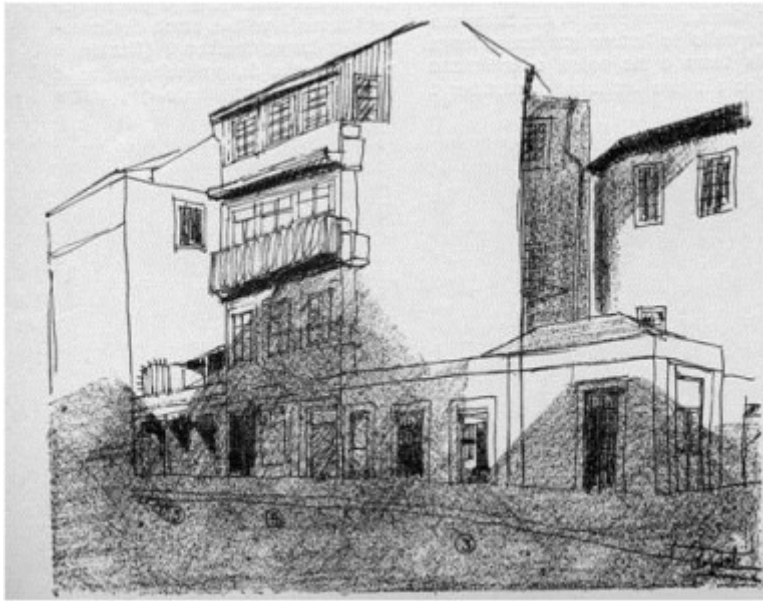


Figure 70: Drawings by Vasco Morais Soares, as part of the 'Universidade' operation, 1974.
Source: CDUA-FAUP, ARQAN1-009-PR10-13-2.

3. The intervention and analysis 'CODA' in rural environments had a clear ideological and neorealist politicised motivation, even if only to denounce the rural and urban condition of the 1960s across the country. The intervention and analysis 'CODA' in rural areas start in 1957 with Arnaldo de Araújo (1925-1984), and show a rigorous, well documented and methodically exemplar work titled *Formas do Habitat Rural - Norte de Bragança, Contribuição para a estrutura da Comunidade* (Rural Habitat Forms - North Bragança, the contribution towards Community structure).

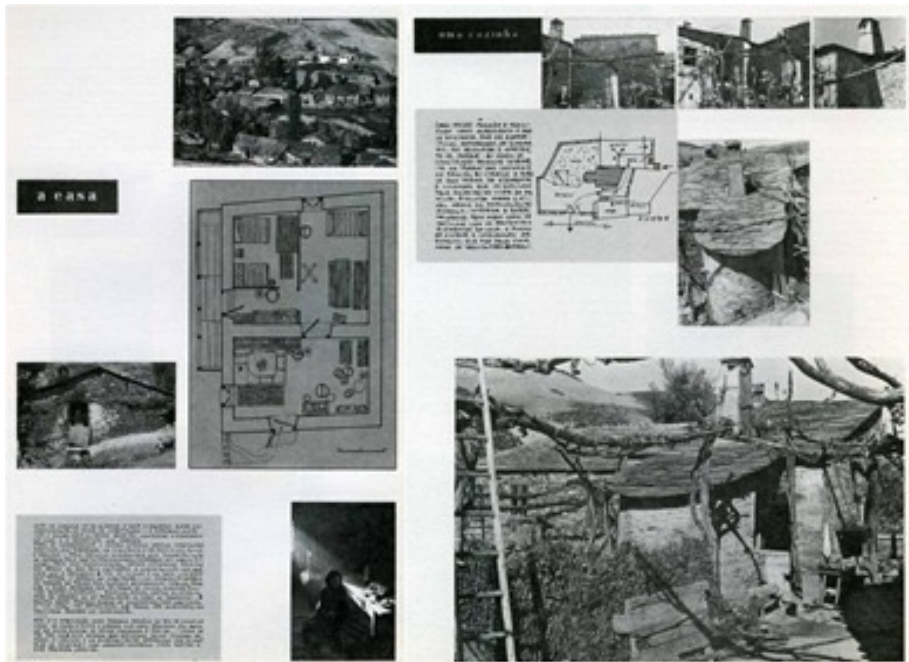


Figure 71: Arnaldo de Araldo, *Formas do Habitat Rural - Norte de Bragança* (*Rural Forms of the Habitat - North Bragança*), 1957.

Source: https://repositorio-tematico.up.pt/bitstream/10405/48094/7/CODA_158_pd_03.png.

Followed in 1962 by Joaquim Alves da Silva (1927) with *Alguns Aspectos do Habitat na Região Alentejana*; (Some Aspects of the Habitat in the Alentejo Region) and in 1963 by Joaquim José Dias (1932-...) with *Recuperação de Aldeias - Espinhosela, Bragança*, (Recovering Villages - Espinhosela, in Bragança). This shows a more operative side, not being limited to the analysis of rural reality.

4. Finally, in 1964 Sérgio Fernandez (1937- ...), with *Recuperação de Aldeias (equipamento colectivo) Rio De Onor, Bragança*, (Recovering Villages - collective building, - Rio De Onor, in Bragança), intervenes by presenting a proposal of a collective building structure - The People's House. This was a significant project, owing to the community structure of the village and also the recovery of technologies and local language use.

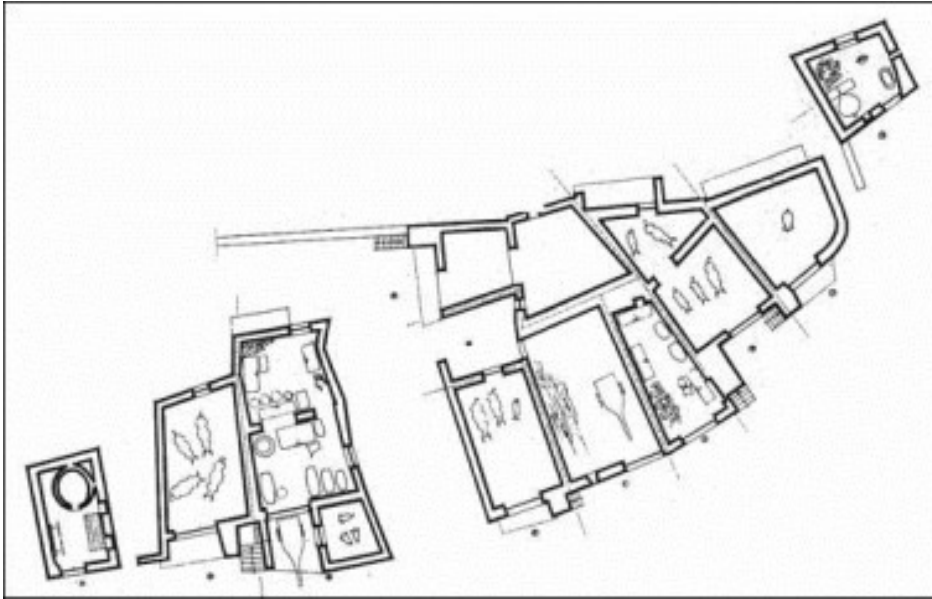


Figure 72: Sérgio Fernandez, *Recuperação de Aldeias, Rio De Onor, Bragança*, (Recovering Viallages - Rio De Onor, in Bragança), 1964.

Source: https://repositorio-tematico.up.pt/bitstream/10405/48094/7/CODA_158_pd_03.png.



Figure 73: Sérgio Fernandez, *Recuperação de Aldeias, Rio De Onor, Bragança*, (Recovering Viallages - Rio De Onor, in Bragança), 1964.

Source: https://repositorio-tematico.up.pt/bitstream/10405/48094/7/CODA_158_pd_03.png.

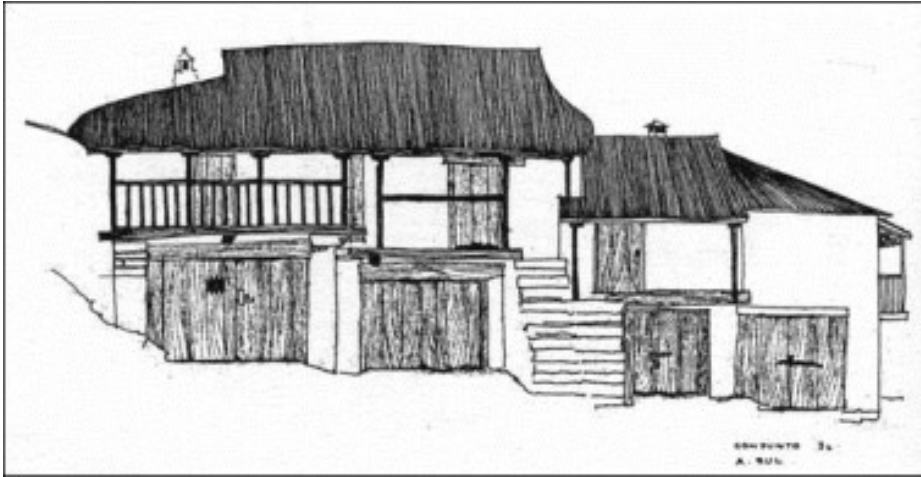


Figure 74: Sérgio Fernandez, *Recuperação de Aldeias, Rio De Onor, Bragança*, (Recovering Viallages - Rio De Onor, in Bragança), 1964.
 Source: https://repositorio-tematico.up.pt/bitstream/10405/48094/7/CODA_158_pd_03.png.

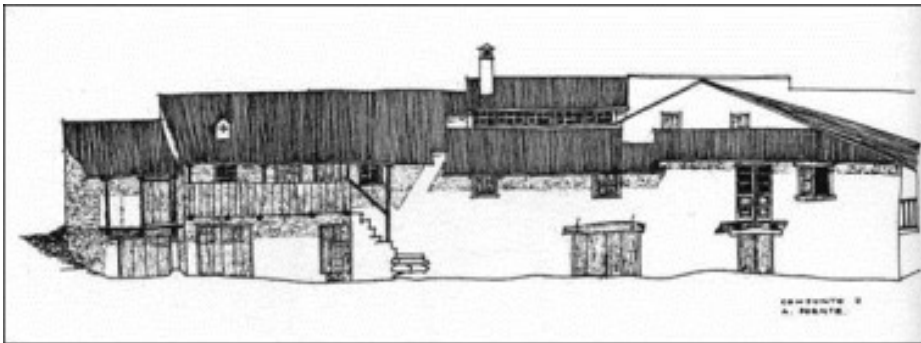


Figure 75: Sérgio Fernandez, *Recuperação de Aldeias, Rio De Onor, Bragança*, (Recovering Viallages - Rio De Onor, in Bragança), 1964.
 Source: https://repositorio-tematico.up.pt/bitstream/10405/48094/7/CODA_158_pd_03.png.

In terms of operation, the Study influenced the teaching of architecture and professional practice, both in terms of form and language, and above all in terms of design methods. The reuse and the importance given to roofs and eaves, chimneys, balconies and porches, doors and passageways. The reuse of natural and traditional - masonry, brick and wood - its technologies, and enhancing its aesthetic values.

Methodologically, there were several changes:

1. The revaluating of small dimension architecture;
2. The importance that local culture, - in its anthropological sense, - the place, has in the shaping and grounding of the construction, as well as its adaptation and conformity to the terrain and/or existing buildings;
3. The soberness and utilitarian balance, which results from an empirical economy of material and technical means, experienced throughout generations, and

in which innovations are, therefore, always controlled and tested, as a result of strong logical reasons;

4. The notion of space and comfort more based on psychological and cultural reasons than on technological advancement;

5. And also the organisation of the surrounding and adjacent spaces, such as large and small patios, gardens, and outbuildings, either with simple elements or elements relating to the actual construction.

The Study was in line with a new architectonic culture which had started in the 1950s, presenting a new concept of space and spatiality and a new awareness of the Wright and Aalto styles of architecture. Bruno Zevi (1918-2000), who had published *Vers un'architettura organica* in 1945 and the much publicised *Saper Vedere l'Architettura*, in 1948, published *Storia dell'Architettura Moderna* in 1950. The latter's Spanish edition would have a widespread in Portugal amongst students and professionals. Zevi book presents a historiographical interpretation of the most valued and convincing protagonists of the modern movement (in spite of a few omissions, corrected at a later date), but mainly focused on a defence of Wright's and Aalto's Organicism.

Frank Lloyd Wright's was also valued and widely promoted by Bruno Zevi in the magazine he directed at the time, *L'Architettura, Cronache e Storia*. Zevi, focusing on the treatment and use of natural and local materials; the adaptation to natural terrain; the search for the essential values of a house, such as the fireplace and the chimney, the door and the roof; the integration into the landscape with solutions that look for mimicry, at their very extreme; the use of formal resources such as horizontality, and the fluidity of internal spaces; actually anything that architects involved in the Study had rediscovered in popular architecture.



Figure 76: Frank Lloyd Wright, Robie House in Chicago, 1910.
Source: Frank Lloyd Wright, Taschen books, ISBN 978-3-8365-5598-2.



Figure 77: Fallingwater Bear Run, 1935-1937.
Source: Frank Lloyd Wright, Taschen books, ISBN 978-3-8365-5598-2.

Alvar Aalto too, who was considered by Bruno Zevi as someone capable of creating in European architecture the synthesis between organicism and rationalism, would throughout the 1950s and the following decades assume a growing role in the international panorama and influence the direction Portuguese architecture would take.



Figure 78: Alvar Aalto, Villa Mairea, 1939-39.
Source: Alvar Aalto, Taschen books, ISBN 978-3-8365-6010-8.

In 1955, in its issue No 208 the magazine 'Casabella' published a feature on the 'Rautatalo' building in Helsinki (1952-54), followed by his Saynatsalo Town Hall building (1949-52), the Pension House in Helsinki (1952-56), the studio in Muratsalo (1953), the Culture House in Helsinki (1955-58) and the Imatra Church (1955-59), which will be followed by Portuguese architects very attentively. An additional contribution towards it came from the ZODIAC magazine, first published in 1957, and with an excellent graphic presentation, would become an indispensable reference for the national and international architectonic debate.

As to theory, Gaston Bachelard (1884-1964) published in 1958 his *Poétique de l'Espace*, which together with studies by Minkowsky and Piaget (*Le Temps Vécu* dated 1933 and *Vers une Cosmologie* dated 1936 by Minkowski e *La Représentation de l'Espace Chez l'Enfant* dated 1948 by Piaget), would alter the concept of space in itself, adding new psychological concepts, such 'intimate space',

and 'happy space'. These would radically change the readying and making of architecture.

The architectonic space would no longer be an abstract space, homogeneous with functionality and rationalism, and the organisation of the project would no longer be based on the importance given to the architectural plan and the function schemes or organigrams. They would be gradually replaced in favour of the organisation and conformity of internal spaces, in their new understanding as 'environmental' and 'living' spaces, and in favour of the relationships exterior/interior and also the surrounding context.

In 1962 Fernando Távora's dissertation on the organisation of space, *Da Organização do Espaço*, would take on a new meaning when he applied for a lecturer's position at ESBAP. His dissertation was based on Bruno Zevi's concepts:

(...) organisation of space based on the assumption that, behind it, we have man as an intelligent being, an artist by nature, and therefore the space occupied by man always tends towards, moves towards, and has the objective of creating harmonious space. The term harmony translates equilibrium, the balance between consciousness and sensitivity, the hierarchical and correct integration of all factors.²²⁹

In addition, and taking as reference his own project designing experience from the 1950s, he would reflect on the conceptualisation of the contemporary architecture presented by Wright, Aalto, Gropius and Le Corbusier.

A house, for instance, is conditioned by the fact that it needs to meet a certain programme, a given budget, fit a specific plot of land and environment, use specific materials and workmanship, meet certain physical and spiritual demands by those who will use it, etc.. But once built and translated into a space organising form, this same house, which in order to exist had to obey so many criteria, becomes a conditioning element, becomes itself a circumstance, and a lot will depend on the way the house was resolved, how all challenges were met, and on the attitude taken by who designed it. A lot is dependent on this, starting with the valuing or devaluing of a space and ending in the happiness or unhappiness of its inhabitants.²³⁰

²²⁹ Távora, Fernando, *Da Organização do Espaço*, ESBAP, 1961, page 14.

²³⁰ Távora, Fernando, *Da Organização do Espaço*, ESBAP, 1961, pages 23-24.

The following year, 1963, Pedro Vieira de Almeida (1933 - ...), presents, as CODA, in Oporto, a theoretical study on space in architecture titled *Ensaio sobre o Espaço na Arquitectura*, published in the journal *Arquitectura*, issues 79 and 80, dated 1963, and issue 81 dated 1964. This was arguably the first original contribution in Portugal towards a theory of architecture, and it was immediately reflected on critical thinking and even on the ground, at the operational level. Its foundations were grounded on studies by Bachelard, Condesso and Távora, as well as studies on the relationship between linguistics and its analysis and architecture, carried out by Bettini and Koenig. It also on a well documented analysis of the concept of 'space' and 'intermission' developed in other creative fields, such as theatre, cinema, music and the fine arts. Pedro Vieira de Almeida would develop a set of typological concepts: common sense space, scientific space, cultural space, centrifuge and centripetal space, and also internal, transition and external space, in which he addresses nuclear and supplementary space. From the relationship between and combination of these concepts, Pedro Vieira de Almeida develops an interpretation and evaluation grid, i.e. a set of theoretical and graphic criteria he would apply and test on historically famous examples of architecture. Later he would apply, - and successfully refine, - this critical method to Siza's work and publish his analysis on the journal *Arquitectura*.

This would influence the most open minded and *avantgarde* architects in Portugal into gradually abandoning the methods and creation styles of the Modern Movement, with its dependence on structures and functional schemes, zoning and purist language, in order to search for a poetics of space. A more enriching content would thus be lent to space, with a particular focus on methodological and topological elements:

1. through greater light control and fenestration.
2. by introducing the hodological concept (from the Greek HODOS = way, route) of space, developed in concrete, existentially lived and almost cinematographic succession.
3. by utilising materials in their most natural, even raw, expression, in a way revisiting popular tradition, using handcraft construction techniques, still dominant in Portugal at the time.
4. by rediscovering anthropological and deep foundations, free from mimetic concerns and least of all folklore styling, thus rehearsing a new form of drawing and a new architectonic expression, as well as a new kind of comfort, not so technical or technicist but above all intimate and environmental.

Apart from influencing a whole generation of architects, it would be the designs Fernando Távora developed at the time, - the Ofir House, the tennis pavilion at Quinta da Conceição, the Cedro school, the service station in Seia and the Gondomar convent, - that would synthesise this whole culture and establish a turning point and a new direction for Portuguese architecture.

Years later the 'carnation revolution' of 1974 in Portugal would become a crucial event drawing the eyes of the world into the country and, as a corollary, its architecture. Afterwards, Portas was appointed Secretary of State for Housing and Urbanism in 1974 and 1975, and implemented the well known SAAL operations,²³¹ and continuing to be involved in the engine driving forward the development and promotion of Portuguese architecture. He travelled to Italy in 1974 and 1975 to participate in the SAAL operation conferences. In his first visit, he participated in a conference at the famous Venice School, and in his second one he did a lecture tour through ten Italian schools accompanied by Alexandre Alves Costa and Siza Vieira.²³²

As referred earlier in this study the 1960s and 1970s were marked by Portas, who would be decisive in achieving visibility for Portuguese architecture. As a result, in 1970, the Argentine magazine *Cuadernos Summa Nueva Visión* published an article by Portas titled "Arquitecturas Marginadas en Portugal"²³³ (Marginal Architectures in Portugal). In 1972, the Italian magazine *Controspazio* published another article titled "Note sul significato dell'architettura di Álvaro Siza nell'ambiente portoghese" (Notes on the meaning of Álvaro Siza's architecture in the Portuguese environment), in which Gregotti introduced Siza's work, making it the first approach into the Portuguese architect's work by an international author. (In 1969 the Suisse magazine *Architecture, Forme et Fonctions* had published a feature about Siza Vieira's Tea House, but limited it to the mere elements of the project, i.e. graphical material and specification.) In 1975, in Spain, Portas also collaborated in an edition of the illustrated dictionary *Diccionario Ilustrado de la Arquitectura Contemporánea* (Hatje, 1975), with the articles "Portugal" and "Siza Vieira". Works by Siza and the

²³¹ This initiative was something that echoed in everyone's spirit at the time, with similar activities to support self construction in Latin America, as alluded by architect Luís Vassalo Rosa, in a General Assembly and the Técnico in May 1974, as witnessed by José Charters Monteiro. Charters's Statement dated 14/12/2011.

²³² Nuno Portas's Statement dated 13/12/2011.

²³³ This issue was completely dedicated to architecture in Portugal, in Cataluña and the Basque Country.

SAAL operations are featured in “Il Portogallo dopo il 25 Aprile”, (Setúbal, Forte Velho and the Urban plan in Moita), which is published in the Italian magazine *Lotus International*, in its second and third of three issues on houses titled ‘Casa’, edited by Bruno Alfieri, in 1974 and 1975.

The above developments led to further interest on Portuguese architecture by international authors, which resulted in the publication of more articles, space in publications and at exhibitions throughout 1976, with several features on Portugal appearing in other countries, namely Spain, Italy and France. Articles on Siza Vieira’s work were published in Spain, in the magazine *Arquitectura Bis* artigos, by Rafael Moneo and Bohigas. The latter’s article would be reedited that same year and published in the book *Once Arquitectos* (Bohigas, 1976) and in the French magazine *L’Architecture d’Aujourd’Hui*. In Italy, Bruno Alfieri published on Siza’s work in the magazine *Lotus International* and on the SAAL operations in that magazine and also in *Casabella*, while director of both magazines. Bernard Huet, editor of the French magazine *L’Architecture d’Aujourd’Hui*, published a dossier titled “Portugal Na II”, in which several authors collaborated, including Raul Hestnes Ferreira and Manuel Miranda. Several articles by Portuguese authors were also included, mainly focussing on the recent history of Portuguese architecture, between 1930 and 1974. Gonçalo Byrne and Hestnes Ferreira²³⁴ focussed their own writing on the contemporary period. Non-Portuguese writers reflected on the work by Siza Vieira, such as for example Huet, Gregotti²³⁵ and Bohigas; and Brigitte David wrote about the SAAL operations.

In addition, 1976, saw an exhibition about Siza Vieira, which is worthy of note given that it took place in Aarhus, Denmark.

With reference to specific examples, this study will move towards a theme that is as innovative, and reversing the natural order of facts, not from architecture to the architect but from the architect to architecture. This statement is not meant to undermine architecture as a product, on the contrary. It is meant to lend it more value, withdrawing it from an automatic serialisation and bringing in its symbolic thought, which is at the core of all creation.

²³⁴ Os outros autores portugueses são José Augusto França, Manuel Vicente, Carlos Duarte, Gomes da Silva, Manuel Vicente, M:C:G., Duarte Cabral de Mello e Nuno Portas.

²³⁵ Este texto de Gregotti foi editado pela primeira vez, na referida revista *Controspazio* em 1972.

This study's comparative analysis of different areas built with the sampling of local roots and contemporary architectural intervention will contribute to an instrumental rereading that will give primacy to the first creative act.

The fundamental goal here is to provide a valid solution to the evolution of contemporary architecture, taking into account cultural, social, climate and technological specificities that are in the genesis of society's metamorphosis, and contribute to a new *ethos*.²³⁶

This is about a controllable epistemology and not about writing a work of history. It is about finding the relevant epistemological orders in architectural creation that will enable an interpretative network.

²³⁶ It is a generic term that means the cultural and social character of a group or society. It designates a kind of summary of the customs of a people. According to W. G. Sumner (Sumner, William Graham, *On Liberty, Society and Politics: The essential of the William Graham Sumner*, ed. Robert C. Bannister) is "the total characteristic features by which a group gets individual and differs from others." Ethos may well include cultural themes, cultural patterns and values. In the context of this work it aims at translating the *environment* of the place. The environment to be created in which architecture plays a key role to strengthen the identity of the place, physical, cultural, social.

02. LITERATURE REVIEW

This research study will also focus on what could be defined as architectonic creation today, i.e. an architectonic object, not as a mere sign, but as an object worthy of knowledge, and whose driving force is inseparable from its carnality, - where its sense is rooted, - and where language expresses the free and spontaneous manifestations of the creature, still free to think and unrepressed.

As stated by Juhani Pallasmaa,

In becoming a specialised profession, architecture has progressively moved away from the intentions which have contributed to its establishment and it has been turning into a discipline increasingly delimited by its own rules and value systems.(...) this is based on the argument that architectonic creation has become a kind of game of forms and that architecture's real experience has been neglected.²³⁷

This kind of creation represents a way of building which searches for something and does not impose anything; it is in-between thinking and a School of Architecture whose language can come from a region, a town, a place on the concreteness of a landscape. Language comes from life and landscape, from living socially with culture and its people; it is an affected act of the place through a filter of modernity. It will also focus on a creator, Álvaro Siza, who represents this line of thinking, this way of building from existence, as Siza himself states 'architecture is a vital form of thinking, it means facing an occurrence by creating a new occurrence'.²³⁸

Siza Vieira represents a School, a form of thinking society and the human being, and is on a par with thinkers who will be referred here, namely Nietzsche, Merleau-Ponty, Heidegger, Gilles Deleuze and Michel Foucault. Siza is on a par with these thinkers because they all lead the way, create converging routes, new epistemologies, each in his own period, but converging in the routes into which they lead the human being.

²³⁷ Pallasmaa, Juhani, *The Geometry of Feeling: a Look at the Phenomenology of Architecture*, in: *Sakala: Nordic Journal of Architecture and Art* 4, Jun, 1986, p. 22-25.

²³⁸ Siza, Álvaro, *JuaTextos*. Civiliza, Juani, *The Geomet*

The meaning for the present study is in the notion of 'body-in-action' postulated by Henri Bergson in *Matière et Mémoire*²³⁹ (1896), as intelligibility which enables us to establish a dialogue between the various authors addressed here. By analysing the discourse of this French thinker we highlight the fact that, in it, the body is decisive in the process of acquiring knowledge through its actions. Perception is formed in the 'body-in-action' and with it man establishes his 'images' of the world. The body's action brings out the world's meanings. And so, starting from Bergson's 'body-in-action' we find the dialogue between the notion of Nietzsche's 'body containers', - the 'eternal return' as a new way to inhabit the world, - Merleau Ponty's 'body in the world', Heidegger's notion of 'inhabiting', all the way to Siza's notion of the importance in the relationship between man and place. The body in action that inhabits the space is its connecting thread and reaches the key themes in this research study: sense, time, place and technology.

This is a network, a kind of rhizome (in the style of Deleuze), with new and old connections. It is an idea of colligation to defend a concept higher than the existence of every person. It is not only about the creator of the architectural work, about the artist in his ivory tower. It is an open colligation, a network between artwork and thought, a combination between the biological and the cultural, the collective and the individual, the conscious and the unconscious, the analytical and the emotional, the mental and the physical. A comparison will be drawn between the School of Porto, the work and texts by Siza Vieira with texts and expressions by Merleau-Ponty, Heidegger and Deleuze.

A defining project (Quinta da Malagueira) will be approached, as will the texts by these philosophers as together they have led to new things, both in architecture and in philosophy - geophilosophy.

The end of the Second World War bring Ortega y Gasset to Portugal, where he prolongs his exile owing to incompatibilities with Franco's regime. In 1946, the publishing house Seara Nova releases his text *Missão da Universidade* (University's Mission) delivered in 1930 at the University of Madrid. Gasset proposes the creation of a democratic university with the purpose of 'transmitting culture', 'teaching professions', 'scientific research' and focused on the student:

²³⁹ Bergson, Henri. *Matière et Mémoire*. 7.^a ed, Paris, PUF. 1939.

(...) the organisation of higher education, the construction of the University, has to start with the student, not with knowledge or with the lecturer.²⁴⁰

According to Ortega y Gasset, in his *University Mission*, the new 'usage' is what brings reform to teaching regardless of any new curriculum imposed by new legislative bodies. On the contrary, 'good usage' are dependent on a 'mission' that the school or university should have as its ultimate goal. In both Fine Arts Schools in Lisbon and Oporto, following the *Beaux-Arts* mission proposed by Marques da Silva, the new modern 'missions' were a compromise between a denial of the ruling system, the *Beaux-Arts*, and a commitment albeit hesitatingly to a modern 'mission'. Both Schools start to change from within, following the slow introduction of new teaching methods, new formal models, new teaching staff or new relationships between students, between teachers or between students and teachers. The School is more open to sporadic changes owing to daily circumstances and operational vices, which Ortega calls 'abuses', than to structural reform to implement new 'usage'.²⁴¹

They all have opened other ways that link to each other - the modern, the post-modern, the contemporary and the present-future. Quinta da Malagueira represents the in-between, a revolutionary period between dictatorship and democracy, a period of freedom and creativity. It is a project between modernity and tradition, between abstraction and imagery, between global and individual. It represents the beginning of many things, it is unique within a special context. It is architecture in tune with Portuguese conditions and with a specific place. Similarly to philosophy that thinks the in-between, this project thinks anticipation of the present, of the human being after the 'now'. It thinks the community and the reciprocity of those different beings, it thinks the space as a network of intervals which unite differences. As stated by Hannah Arendt:

Politics emerges from the space in-between men, thus somewhere fundamental and external to man. There isn't, as such, a true political substance. Politics emerges in the intermediate space and establishes itself as a relationship. (...) Politics suddenly organises beings which are completely

²⁴⁰ José Ortega y Gasset. *Missão da Universidade*. Coimbra, Angelus Novus, 2003.

Page 60.

²⁴¹ Ibidem.

different viewing its equality as relative and making the abstraction of their relative diversity.²⁴²

In this study a connection will be made between the architectural creation, specific to a project, an architect, a school of architecture, a region, thought, philosophy, *phenomenology* and *existence*, because both think the human being²⁴³, the being present-past, the being present-future, in its relationships with the place and with/in time, reproducing and socialising, as object, the notion of being in *becoming*.²⁴⁴

With this study and with these in-betweens (The Porto School, Siza, Malagueira, Nietzsche - the eternal return - Merleau-Ponty, Heidegger, Louis Kahn - the room, Michel Foucault - heterotopies, Gilles Deleuze - difference and repetition) a relationship will be established between the human being and space, focusing on an ever new task of describing what appears, of making appear what never appears.

This study's conclusion itself will reflect the idea of thought, in proposing a methodology of creating the space for the human being, a method in thought, albeit not pre-defined, relating to the human being in construction and with his phenomena and his existence - freedom. Because architecture as philosophy is work about ourselves. The beginning of the creative process resides in the body of the artist who inhabits and undertakes a journey through the real landscape. Because both in architecture and in philosophy there is a mutual phenomenological interest for places, in their construction. The place is considered in construction, in *becoming*. And both architecture and philosophy support each other mutually in thinking and in

²⁴² Arendt, Hannah, *Arendt, Hannah's Novus*, Paris, Le Seuil, 1995, p. 42-43.

²⁴³ Of those days.

²⁴⁴ From the Latin *devenire*, which means to arrive, to arrive from one place to another. It is a philosophical concept which means the changes things go through. The concept of 'to become' was born in the east of ancient Greece by the philosopher Heraclitus of Ephesus, who said in the 6th Century B.C. that nothing in this world is permanent, except change and transformation. Today, this term refers to becoming through the position Hegel has bestowed upon it in his dialectics: the 'synthesis' of the being and the non-being produces the becoming (*werden*), on the one hand, and a 'calm residuum', which represents determination of the individual being. The term used here is intended to mean the condition of change to which the 'body-in-action' is subjected. The transformation caused by the experience of form and matter into knowledge. The relationship between what is and what is not defines the becoming. The subject is a continuum in action, transformed by inhabiting.

building places for the human being, the inhabiting. Because Siza Vieira thinks experimental architecture from the characteristics in each place and its inhabitants. Because architecture is more spatial and experimental when it takes advantage of the characteristics in each place, the materials, the climate, the light, the topography and the culture. Because Siza thinks in-between this diversity of characteristics, as philosophers do. Álvaro Siza was influenced by the training he obtained at the Faculty of Architecture of Porto, after the reforms carried out by Carlos Ramos. It is important to cross-reference the issue of the teaching of architecture and the post-reform teaching at the Faculty of Architecture of Porto and the influences that led to this transformation.

With regards to the analysis of the Oporto School and its successive reforms, the work developed by Gonçalo Canto Moniz²⁴⁵ was taken as reference, as it addresses the issue of modern teaching of architecture in Portugal and the subsequent transition felt at the Fine Arts School, between a more traditional style of teaching and the modernisation of that teaching in favour of modern thinking. However, this reference will be used for data purposes only. As Moniz's work focusses on an internal vision of what the Oporto School was (he was one of Távora's students), a different interpretation will be offered.

With the previous subjects there are others which intersect and other references that were brought by expatriates who had returned from exile and from countries with different intellectual movements. Among them, for example, was Jacinto Rodrigues, who had a background in philosophy and had developed contact with key figures of the May 1968 movement and with other philosophers and thinkers. He had been a student of Françoise Choay, who wrote the preface of his book *Urbanisme et Revolution*, of Edgar Morin, George Friedman, and others. He wrote books such as: *Urbanisme et Revolution* in 1973,²⁴⁶ *Le Bauhaus et sa Signification Historique* in 1975,²⁴⁷ *Perspectives about the Commune and the 1.st International in Portugal* in 1976,²⁴⁸ *Urbanism – A social and Political Practice* in

²⁴⁵ Moniz, Gonçalo Esteves de Oliveira do Canto. *O Ensino Moderno da Arquitectura A Reforma de 57 e as Escolas de Belas-Artes em Portugal (1931-69)*. Coimbra, Doctoral Thesis. DARQ-FCTUC, 2011.

²⁴⁶ Rodrigues, Jacinto, *Urbanisme et Revolution*, Ed. Universitaires, Paris, 1973.

²⁴⁷ Rodrigues Jacinto, *Le Bauhaus et sa Signification Historique*, Ed. Hatier, Paris, 1975.

²⁴⁸ Rodrigues, Jacinto, *Perspectives about the Commune and the 1.st International in Portugal*, Ed. Slemes, Lisboa, 1976.

1976,²⁴⁹ and *Utopia, Space & Society* in 1979.²⁵⁰ From 1975 he became a lecturer at ESBAP- Escola Superior de Belas Artes do Porto in Organisation of the Territory and History of Art in the undergraduate Architecture programme and in 1986 became Assistant Professor at the Faculty of Architecture of the University of Porto and led on Theory and History of Architecture. In 1986 he concluded his PhD on the Bauhaus and therefore was a formative figure in the intellectual life of the Porto School.

From connections, such as these related to each other, and serving as a case study, set out for today, for what people are today, for what they live, create and teach, time and space are used and the connections that were established around them, to be comparable, with the necessary differences.

The root of those currents have been analysed. They were the basis of the movement or part of the contemporary thinking and reflected directly or indirectly on the human being and his relationship with space, namely those developed by Gaston Bachelard; Henri Bergson; António Damásio; Gilles Deleuze; Derrida; Michel Foucault; Martin Heidgger; Jean-Paul Sartre; Lewis Mumford; Norberg-Christian Schulz; and Paul Valéry.

Creators and their work cross paths (Quinta da Malagueira project, created by Siza Vieira, represents a School of Architecture and a specific way of thinking) with thinkers and their own work [Bachelard, *La Poétique de L'Espace* (1957); Bergson, *L'évolution Créatrice* (1907); Heidgger, *Die Frage nach dem Ding* (1962); *Der Ursprung des Krunstwerkes* (1935); *Langue de Tradition et Langue Technique* (1990); *Being and Time* (1927); Deleuze, *Différence et Répétition* (1968); Derrida, J, *L'Université sans condition* (2001); Foucault, *Heterotopias* (1984); *Qu'est-ce qu'un auteur?* (1969); Mumford, *Art and Technics* (1952); Norberg-Schulz, *Genius Loci* (1991), *towards a phenomenology of Architecture*; Valéry, *Eupalinos ou L'Architecte* (1921)]. These works give a basis to the motivation of this research study, helping to understand the various relationships between the origin and continuity of 20th Century thought and the architectonic creation. They also help us understand the complexity of the past, present and future. As architectural work and the experience it produces in the human being sensitises all of our physical and mental receptivity. These thinkers and their work reflect on the condition and complexity of the human

²⁴⁹ Rodrigues, Jacinto, *Urbanismo – A social and political practice*, Ed. Limiar, Porto, 1976.

²⁵⁰ Rodrigues, Jacinto, *Utopia, Space & Society*, Imp. Faculdade de Engenharia U. Porto, 1979.

being, in all its human perspectives. They raise questions around new connections between ethical order, ontology, morals and aesthetics in relation to the human being in its biological/cultural combinations, from the collective to the individual, the conscious, the analytical and the emotional, the mental and the physical.

Here it was taken as a starting point the premise that life and creation have a sense of eternal return (Nietzsche). People are what they build, what they believe they build; this creation returns to them, as they will become what they create. There is an aesthetic behaviour between subject and object, both in terms of the activity's subject or creator and in terms of the spectator subject or inhabitant. There is necessarily a phenomenological connection between both, between the various behaviours. It is the eternal statement of all things, the eternal return of existence, and existence is no more than an eternal sequence of actions and errors but everything does pass, new things will pass too. Following on from this, this study has taken the notion that reality is real duration (Bergson). Conscience is the privileged place from which reality is presented as duration - it is the means for the union between experience and intuition. As such, intuition is the true soul of experience - *the action that places us on the inside of things*.²⁵¹ It is not a static act but living activity which lives and socialises within the process, duration itself of the reality inserted into a principle of truth, that which is true for the human being.

Reference has also to be made to the concept that people are the meat in the world (Merleau-Ponty), that they feel what they are and they create what they are. The notion of the world, the contact with the world which precedes the reasoning about the world. This is about giving voice to the experience of the world - *the lived world understood as a reincarnated subject*.²⁵² The word (creation) has a central position as world revealing. But attention needs to be drawn to the *thingness of things* (Heidegger), i.e. having a total vision of our world from the existence of *things in themselves*. Thinking belongs to *inhabiting*. It is through poetical language that the measure can be taken for architecture which is the structure of *inhabiting*. The ways in which people are on earth is inhabiting; when man is capable of inhabiting, the world becomes an interior.

Here inhabiting is interpreted as *being at peace, being satisfied*. To be at peace means to be free, that is, protected from danger and threat, - to be at peace

²⁵¹ Bergson, Henri, *L'évolution créatrice*, Presses Universitaires de France, 1941.

²⁵² Merleau-Ponty, Maurice, *Phénoménologie de la Perception*, Editions Gallimard, 1945.

in a protected place, to gather around us the normal world-of-living, residing. But to reside means to Be - I am. The way in which human beings are on earth - man inhabits when he is capable of accomplishing the world through constructions and things. People world-of-living consists of these intermediary objects, and art's essential function is understood to as the gathering of all the contradictions and complexities of the *world-of-living*.²⁵³

Referring now to the idea that in order to build sometimes it is necessary to *deconstruct* first (Derrida). Corrupted thinking needs to be dismantled in order to find the way, by escaping the norm and standardisation, by dismantling the core and deconstructing the dominant global thinking which contaminates everything. Any dichotomies need to be transcended as people are human and all different.

The present approach has lead to the concept of open colligation, colligation of connections, connecting, new connections and different connections, the concept of rhizome, of enlarging the possibilities of creation (Deleuze). And also the idea of the creator higher than his own condition and existence; the way in which language and creation *informs* and *forms* us; deconstructing the image of a thought that presupposes itself, and to achieve a *true beginning*.²⁵⁴ Increasing all possibilities.

The concept of *heterotopias* was also taken into consideration, the idea of detours from the absence of the constructed norm (Foucault). Contradicting the norms and the disciplinary canons, behavioural ideals that science takes as normal and natural. A distancing needs to exist from current ways of being, thinking, acting, and to invent new ways that are *not part of the disciplinary order*.²⁵⁵

Finally there is an interaction between the architectural work and thinking with conscience and neuroscience (Damásio, António, *O Liver ad Conscience - A Construção do Cérebro Consciente; O Sentimento de Si*), as it is also through the

²⁵³ Heidegger, Martin, *Die Frage nach dem Ding?*, 1987, Portuguese Trad.: *O que é uma coisa?*, Edições 70, 1992.

Heidegger, Martin, *Der Ursprung des Krunstwerkes*, 1936, Portuguese Trad.: *A Origem da Obra de Arte*, Edições 70, 2010.

Heidegger, Martin, *Langue de Tradition et Langue Techinique*; Tradução Portuguesa: *Língua de Tradição e Língua de Técnica*, ed. Vega, 2.^a Edição, 1999.

²⁵⁴ Deleuze, Gilles, *Différence et Répétition*, Presses Universitaires de France, 1968.

²⁵⁵ Foucault, Michel, *Les Hétérotopies - Le Corps Utopique*, Paris, Editions Lignes; Port. Trad.: *Heterotopias*, Relógio de Água, 1997. *Les Mots et les Choses*, Editions Gallimard, Port. Trad.: *As Palavras e as Coisas - Uma Arqueologia das Ciências Humanas*, Edições 70.

consciousness of ourselves and of others that people receive and understand what they see and feel.

Damásio explains, scientifically, the way self awareness works - the perception, through the body, of one's own being and environment. He talks about various crucial aspects: the importance that experience through the body, the senses has to one's awareness, as well as the importance of the impression and perception caused by objects; the body and emotion caused by objects; the awareness of felt and perceived objects, and the issue of the body-in-action which moves through space and time; the body, the emotion and neurobiology of awareness. The organism that experiences the spatial object, the emotion instigated by the aesthetic perception of space and the knowledge that we gain from that experience, the feeling from that emotion, in short, the biological impact of three phenomena: emotion, the feeling of that emotion and the knowledge of that feeling. He describes the scientific process of the actual self experience while the self awareness is formed, which includes all aesthetic experiences of the individual who inhabits the architectonic space.

There is a phenomenological interest for the existential place, but that existence needs to be thought of as becoming. Hence the relevance of Bergson, Merlau-Ponty or Heidegger but also Derrida, Deleuze and Foucault. The future of the place needs to be considered, the place which is in continuous construction and deconstruction. People always need to question their own direction, what they are, what they have been and where they are going.

In this context, the present study offers an analysis of how Álvaro Siza Vieira has tried to conciliate all of this into the idea of space, in his work method and more specifically in his Malagueira project. And how his method has become a constant drive to reach the sublime in space by creating what is real as something sublime which returns to us through existence. He conciliates it into a sublime idea of what is real, which stems from ourselves, incarnated in us - something that incarnates and disincarnates in us. He offers a poetic interpretation of existence, filtered by a diverging poetic thought, aiming to achieve a spatial sublimation of inhabiting and to unfold a poetics narrative and guide us through it. This inhabiting is non static, as something that is always at play, in a continuous living movement; like a thought in construction, a construction in construction. This thought reflects on the human being in becoming, free to inhabit as you would inhabit a poem. Through his work, Siza is constantly constructing and deconstructing the idea of house and of inhabiting, aiming to achieve a focused and critical vision of the human being. In Quinta da Malagueira, he condenses all of this thinking into synthesis between the

focused and the critical, the static and the dynamic and he builds a narrative detail. More specifically, he offers an architecture able to condense the artistic potential of the place and the region and, at the same time, able to interpret the artistic influences from the outside. Above all he offers a critical ability to think, to think the human being, the places, the present-past and the present-future and builds a critical bridge between them. A comparison can be drawn between literature on/by Siza Vieira and philosophers.

Siza states,

An architectural proposal whose objective is to go to the bottom of things (...); a proposal with the aim of being more than a passive materialization refusing to reduce a reality that analyses each aspect meticulously. Such a proposal cannot be smoothed out in a fixed image and it cannot follow a linear evolution (...). Each project must capture with maximum rigour a precise moment from that passing image, in all its variations; the more we recognize reality's passing quality, the clearer its design will appear (...). We keep a part here and there, inside of us, perhaps fathered by someone, leaving marks behind in space and in people, merging in a total transformation process.²⁵⁶

Architecture is the world of the concrete, it is a selection and a choice of movements. To create architecture is to lend a way of life to the space and it is to understand life and to organise it in the space. Space can improve people's clarity. All spaces are manipulated, imposed, in a positive or a negative way. Building a house is a human project, it is the construction where an individual is his own self. The architectural space is the basis of the body, i.e. the place. To design a house is to design a philosophy, it is to know what lies before and after architecture. Architecture is a link with everything. It is in this rhythm between body and space that identity is built into Becoming.

Comparing this with Heidegger's statements below,

The bridge connects the Being to a given location we can name as place. Except that this place did not exist as entity before the bridge, but presents itself with and as a bridge.

²⁵⁶ Siza Vieira, Álvaro, *To Catch a Precise Moment of Flittering Images in All its Shades*, Architecture and Urbanism n. 123, December, 1980, p. 74; in: Nesbitt, Kate, *Theorizing a new agenda for architecture: an anthology of architectural theory*, 1965-1995, Princeton Architectural Press.

That which is given in the human being as historical entity. This is the land which, for a historical people, is soil, the land that is self enclosed and in which the people remain with everything that already is, albeit unknown to them. Yet it is their world, prevailing owing to the relationship between the human entity and the *unveiling of the Being*.²⁵⁷

This is about space, that which surrounds us, as Heidegger says,

The frontier is not where something ends but, as known as far back as the Greeks, the frontier is where something starts making itself present.²⁵⁸

The architectural space is constituted of the exact frontier between the floor, the wall, the ceiling and the matter of which these elements are made. In respect of frontiers, Kenneth Frampton says:

My argument is that critical regionalism continues to develop sporadically in the cultural openings which articulate Europe and the Americas in the most unexpected ways. Those frontier manifestations can be described as 'freedom intermissions', to use Abraham Moles's expression. The existence of cultural expressions of this type proves that the model for the hegemony centre surrounded by dependent satellites is an inadequate and academic description of our cultural potential²⁵⁹.

It is through these openings (Quinta da Malagueira, Siza Vieira, The Porto School) between frontiers (architecture, philosophy, thought), out of the dominating hegemony of the current architectural model which is being researched, that I attempt to trace new ways into architectural creation. This study presents a new reading of the creative process, introducing new perspectives, new relationships and new values. Connected issues that lead to Sense, Time, Place and Technologies, related to contemporaneous architectonic creation, in a permanent relationship with human values and ethical, aesthetic, ontological, and moral habits, in order to

²⁵⁷ Heidegger, Martin, *Poetry, Language, Thought*, op.cit, p. 73-76.

²⁵⁸ Heidegger; Martin, *Hebel der Hausfreund*, Pfullingen, 1957, p.154; in: Nesbitt, Kate, *Theorizing a new agenda for architecture: an anthology of architectural theory*, 1965-1995, Princeton Architectural Press, p. 450.

²⁵⁹ Kenneth Frampton in: Nesbitt, Kate, *Theorizing a new agenda for architecture: an anthology of architectural theory*, 1965-1995, Princeton Architectural Press, p. 504.

understand the new relations that can be established with life and language (spatial).

Kenneth Frampton, whose work will be referred in this study, in particular in his book *Modern Architecture: A Critical History*,²⁶⁰ has placed Siza Vieira's architecture within what he calls Critical Regionalism, modern architecture and cultural identity:

This, again, would be empty speculation could we not point directly to our present all but total incapacity to create places; an incapacity that is as prevalent in our architectural schools and in the monuments of the elite, as it is in 'motopia' at large. Place now appears as inimical to our received mental set, not only as architects but also as a society. In our ubiquitous 'non-place' we congratulate ourselves regularly on our pathological capacity for abstraction.²⁶¹

In his work Siza Vieira looks for the concrete, the concrete in the place, and aims to (re)build the concrete, as he states,

The teaching of architecture has no room for any notion of opposition between landscape – perception and construction of the territory – and object – fragment of the territory.²⁶²

Departing from these philosophical principles and ways of living, people can experience what it is like today, what it entails, what it threatens and oppresses in their existence, particularly when cross-referencing them to history, theory and practice of architecture, to what happened in Portugal at the time, and also when cross-referencing its several meanings and senses with what is today's architecture and thought.

This cross-referencing allows for a different way of meditation, which awakens the sense for what is useless, surplus; meditating on the meaning of today, i.e., what will touch people tomorrow and what used to afflict them yesterday.

In a world that values what is immediately useful and does not look for more than a growth in demand and consumption, any reference made to what is useless will undoubtedly be considered in the first instance empty.

²⁶⁰ Frampton, Kenneth, *Modern Architecture: A Critical History*, Thames and Hudson, London.

²⁶¹ Frampton, Kenneth, *On Reading Heidegger*, *Oppositions* 4, October 1974.

²⁶² Siza Vieira, 4, *OctoTextos, Ensino, Pedagogia*, Civilizaco, Pedagogia 1974. *Historyess*, p. 504. *ogy of architectural theory* 2208, p. 3 to 5.

On this reference is made to Heidegger, and, as stated by Kenneth Frampton reading Heidegger:

The act of building is in the phenomenological interface between the infrastructure and superstructure domains of human production. On that aspect he meets man's need to fulfil his potential in nature and does the mediation as a fundamental catalyst between the three states of human existence - first, its condition as an organism with fundamental needs; second, it is condition as a sensitive and hedonistic entity; third, it is condition as self-affirming and cognitive conscience.²⁶³

However, needs are defined by starting with what is taken as being immediately useful. And what is the use of anything that is considered useless if nothing immediately practical can be done with it, such is the sense of things.²⁶⁴

This methodology will be developed using as reference an actual case of an architectonic work to support our theoretical argument. Using this case will add an element of functionality as it will help in the substantiation, explanation and defence of the methods and ideas presented. This studying reference relates to the Project and Work of Quinta da Malagueira, in Évora, by architect Álvaro Siza Vieira. As previously referred, the development of this project reflects on and raises, directly or indirectly, questions which will be addressed. As a completed experience it sustains some ideas that are presented here.

The choice of that example was made, as will be argued throughout, due to the fact that the project is in itself a piece of research, an experience led by Siza Vieira, of which he himself is part. The experience which culminated in this work is not totally completed yet, but has resulted from unpredictable work, which makes it somehow an exception in Siza Vieira's route, and which had a great influence on architecture in Portugal and on its teaching.

In order to prove these principles reference has been made to Álvaro Siza Vieira's own writing, namely *Álvaro Siza Imaginar a Evidência (Imagining Evidence)*²⁶⁵, *Textos por Álvaro Siza (Texts by Álvaro Siza)*²⁶⁶ and interviews with

²⁶³ Frampton, Kenneth, *On Reading Heidegger*, Oppositions 4, October 1974.

²⁶⁴ Heidegger, Martin, *Langue de Tradition et Langue Technique*; Tradução Portuguesa: *Língua de Tradição e Língua de Técnica*, ed. Vega, 2.^a Edição, 1999.

²⁶⁵ Siza Vieira, Álvaro, *Álvaro Siza Imaginar a Evidência*, Edições 70, 1993.

²⁶⁶ Siza Vieira, Álvaro, *Álvaro Siza Textos*, Civilização editora, 2009.

the architect, as well as reference material about him and his work, such for example the book by Jacinto Rodrigues.²⁶⁷

Various authors and their philosophical works have also been addressed as part of the present study in order to provide further insight into the link between the Oporto School, Siza Vieira's architecture, the Malagueira project and existentialism and existentialist thinking. Philosophical thinking has always been a source of influence to architects and architecture. Let us take as reference a selection of thinkers from the 19th and 20th centuries, namely Augusto Comte, Karl Marx, Nietzsche, Bergson, Ortega y Gasset, Unamuno, Husserl, Kierkegaard, Heidegger, Derrida, Sartre, Merleau-Ponty, Karl Jaspers, Deleuze, and Foucault, who have influenced directly or indirectly artistic thinking as well as artistic and architectonic creation. The case of SAAL is a clear example of that, as Siza says, 'the only experience I've had on that, in some way, I felt it was with the SAAL projects'²⁶⁸. There was an incitement which was no longer just drawing, but much more what was in the air - the air of transformation, of desire of developing a city for everyone.²⁶⁹ The publication *Architecture D'aujourd'hui* went to Portugal in 1974 in order to cover some projects and works on SAAL. It had a great impact on Portuguese architecture and, above all, on its promotion internationally.

On 23rd March 1975 Jean-Paul Sartre was in Portugal with a small group of thinkers, including Foucault, Simone de Beauvoir, Pierre Victor and Serge July. They visited the University of Oporto and took part in several conferences, inspiring students to develop theoretical work but also to be involved in work developed outside the university, and also fight for the creation of new types of housing, and to move gradually away from bourgeois conformism and to adhere to existentialism and the existentialist cause. Sartre was particularly interested in becoming more familiar with self-management experienced at the time and have a closer look at how the SAAL projects were developing in Portugal, at the collective participation and how it would unfold - would it evidence architects' bourgeois attitude or people's proletarian attitude? It would be difficult to measure the qualitative influence philosophy had on architecture, particularly on Portuguese architecture, but the cross-referencing is quite evident and several influences can be claimed.

²⁶⁷ Rodrigues, Jacinto, *Álvaro Siza, Obra e Método*, Civilização Editora, 1992.

²⁶⁸ Siza Vieira, Jacinto, *UTextos, Arquitectura:Malagueira*, Civilizaquitectura:Ma2009, page 229.

²⁶⁹ Figueira, Jorge, *Rewriting the post-modern*, Dafne Editora, page 27.

An example can be found in a book by Nietzsche belonging to Le Corbusier, completely underlined and annotated.²⁷⁰ The tragic energy in architectonic space is capable of moving the human being on to reaching consciousness, to search the new man in order to deploy a construction process of a new and improved I in a movable relationship between present and past, present and future and an unmovable relationship, the before and the after - the eternal return. In Goethe's words, this consciousness:

It is by capturing the live and fruitful moment guided by an attentive stare, by heuristic contemplation that the anticipation is actualized.²⁷¹ And, as explained by Maria Filomena Molder: In truth, the surprising and happy meeting with 'Kritik der Urteilsbarkeit' precedes the discovery of an unexpected community of thought with Kant, since the effects of transcendental suspension are transfigured into the work, particularly in the first part, demanded by the singularity in experiencing the Beautiful. For instance, if the notion of heterogeneity between intuition and concept moves into the relationship between symbolising and symbolised, it is however immediately redeemed by an unknown passing movement from one to the other through the notion of affinity.²⁷²

As stated by Siza Vieira, space is a mental process. With such relationships having been established between thought, philosophy, anthropology, culture, places and architecture, it becomes clear that architecture is not limited to the aesthetic creation and representation, quite the contrary. It is a representation of its people and their knowledge as they are part of the architecture they influence and are themselves influenced by architecture. As Frampton says, if any central principle of critical regionalism can be isolated, it will certainly be a compromise with the place and not with the space, or in Heidegger's line of thought, with the proximity of *Raum* instead of the distance of *Spatium*. This emphasis on the place may also be interpreted as facilitating the political space of public presentation, to use Hannah Arendt's term:

²⁷⁰ This information can be developed in Jencks, Charles, *Le Corbusier and the tragic view of Architecture*, Harvard University Press, 1973; and Brooks, H. Allen, *Le Corbusier's Formative Years: Charles-Edouard Jeanneret at La Chaux-de-Fonds*, University Of Chicago Press, 1999.

²⁷¹ Goethe in: Molder, Maria Filomena, *O Pensamento Morfológico de Goethe*, Imprensa nacional – casa da moeda, 1995, p. 136.

²⁷² Molder, Maria Filomena, *O Pensamento Morfológico de Goethe*, Imprensa nacional – casa da moeda, 1995, p. 136.

Those characteristics, artisan skills, local materials, together with a receptivity to the light and the climate of the region, help to create a more spatial and experimental architecture than one guided towards image.²⁷³

In its own way, Siza Vieira's architecture is tragic. It is tragic in the poetical energy of spatiality, in the way it touches the human being, in the way it communicates with the human being and, at that moment, makes him find what he searches through his affinity with the space. This tragic side is also influenced by Le Corbusier. Siza was influenced in this way indirectly, through his master Fernando Távora.

Távora has participated actively in CIAM at Hoddesdon in 1951, at Aix-en-Provence in 1953, at Dubrovnik in 1956 and at Otterlo in 1959. He was a great admirer of Le Corbusier's work. He lived within this thinking between his admiration for his master and his passion for places, for culture, for locations.

Távora was involved in the most interesting, global and international things that were being developed at the time, particularly the carefully developed hesitations around the apparent modern consensus that had emerged as heroic and forward looking futuristic. 'But he always confronted that internationalist, external vision against increasing his personal knowledge on the most inner identitarian matrix of northern Portugal'.²⁷⁴

The renewal effect that the CIAM and TEAM X had on architecture, under an obvious influence of philosophical thinking²⁷⁵ and new question raised after the war - between local and global, tradition and modern, identity and abstraction. Questions, for example, such as those raised in José Ortega and Gasset's book, (*La Rebelion de Las Massas*, Madrid, Espasa-Calpe, 1969), about the consciousness of history. This work would later serve as reference for Fernando Távora's Essay *Da*

²⁷³ Frampton, Kenneth, *Prospects for a Critical Regionalism*, Perspecta: The Yale Architectural Journal 20, 1983, p. 147-162; in: Nesbitt, Kate, *Theorizing a new agenda for architecture: an anthology of architectural theory*, 1965-1995, Princeton Architectural Press, p. 518.

²⁷⁴ Bandeirinha, José António, *Fernando Távora, Modernidade Permanente*, Associação Casa da Arquitectura.

²⁷⁵ For an in depth study of CIAM, from its creation and development to 1959, consult Eric Mumford: *The CIAM Discourse on Urbanism, 1928-1960*, Cambridge, Massachusetts. For a more interpretative view of the post-war period, consult Jos Bosman: *The CIAM after the War: a balance of the Modern Movement*, Rassegna 52, December 1992.

*Organização do Espaço*²⁷⁶ (from the organisation of space), which was hugely important in the consolidation of teaching at the Faculty of Architecture at the University of Porto.



Figure 79: CIAM 8, Hoddesdon, 8th July 1951. From left to right: P. Boltoni, (?), (?), A. Wogenscky, T. Yoshizaka, Le Corbusier, Kenzo Tange, Fernando Távora, (?), A. Roth, (?). Source: Bandeirinha, António, *Fernando Távora Permanent Modernity*, Associação casa da Arquitectura.

Another example that might be referred to is that The May 1968 movement had a huge influence on architecture. All of what is behind this movement had a visible impact on the panorama of creation and architecture.

The same applies to the issue of consciousness, as studied by António Damásio²⁷⁷. This issue was not observed intently because the most important

²⁷⁶ T Rassegna 52, DecDa *Organiza*52, December, ESBAP, 1961.

²⁷⁷ Portuguese neuroscientist António Damásio has dedicated to the study of the biological foundations of the conscious and the role of emotions on the conscious, in decision-making or in morals. To Damásio, things which are from the outset truly distant from 'hard' science, just like music or the arts are really inseparable from the issue behind the neural basis of the conscious: how can people differentiate between the origin of that natural capacity of becoming emotional about a piece of music by Bach or about a landscape or even about a building?

As a researcher, Damásio's main interest is the neurobiology of the mind, especially neural systems which subserve memory, language, emotion, decision-making and

aspect here is not the scientific elements of neuroscience and consciousness, but the sense of how motions work, of how feelings are established through aesthetic emotion. This is related to some other big issues: how is the mind born, how is the self born, and whether the conscious mind is built – the Feeling of Oneself. The maps of the body are different from those of the external world, which means that the images of the body are different from the external images in nature. From a theoretical and practical point of view this will result in those images being not only cognitive, and divorced from their object, but also connected to their object, the body, that is, images that are felt. These *qualia* in aesthetic objects raise the difficulty in explaining that people do not only have images, but that they also feel these images. When a person looks at a piece of work, he/she does not only visualise this work, he/she feels what he/she is experiencing in that moment of perception. Many say this is impossible to understand, that it is something which does not fit within the field of neuroscience.

In relation to this on Goethe Maria Filomena Molder writes,

Those effects do act on all the other pairs, not light in itself, nor darkness in itself, but the continuous movement from one to the other (us and the object); not the purification of our faculties, nor their rigid hierarchisation, but the revealing of one by the others; never us in ourselves, nor the object in itself, but each one adhering and each one moving to each other's place, responding to another, and so creating something new.²⁷⁸

consciousness. His most influential contribution to date is the demonstration that emotions play a critical role in high level cognition, an idea that ran counter to dominant 20th c. views in psychology, neuroscience and philosophy. He showed that emotions and their biological underpinnings are involved in decision-making (both positively and negatively, and often non-consciously); provide the scaffolding for the construction of social cognition; and are required for the self processes which undergird consciousness.

²⁷⁸ Molder, Maria Filomena, *O Pensamento Morfológico de Goethe*, Imprensa nacional – casa da moeda, 1995, p. 144.

It is amazing to be able to glimpse at the possibility of connecting coherently feelings and consciousness.²⁷⁹ This image, for being connected to itself, is at the same time producing a map of feelings. This is where the great secret of creating a felt consciousness lies, rather than in a consciousness of an automaton.

What is there in common between all of these ideas and authors: the idea of *Being-in-itself*, and being *to-itself*²⁸⁰, the being which is the origin of phenomena, but also opposing them. Existence precedes essence. In the core of freedom, existence builds or tries to determine or conquer its essence, the expression of a way to understand human beings, more human and free. As stated by Hannah Arendt on the appearing of populations and evoking four paradigms:

(...) faces, multiplicities, differences, intervals. 'Faces': people are no abstraction, they have bodies who speak and act. They present and expose their faces. 'Multiplicities', of course: all that forms an innumerable multitude of singularities - individual movements, individual wishes, individual words, individual actions - that no concept would summarise. That's the reason why we should not say 'man' or 'people', but 'men' and 'people'. Political appearing is therefore the appearing of 'differences': politics relates to the community and the reciprocity of different beings (...). Original diversity is so much more efficiently annihilated when the essential equality among men is destroyed. To think the community and the reciprocity of those different beings is equivalent therefore to thinking the political space as the network of 'intervals' which unite the differences between them.²⁸¹

There is a desire of adaptation to the context, to systems of objects created with the highest attention to their surroundings and reality, and which can be

²⁷⁹ This can be scientifically proved in literature: Damásio, António, *The Feeling of What Happens: Body and Emotion in the Making of Consciousness*, 2000; Portuguese Trad.: *O Sentimento de Si*, Publicações Europa América, 2000. (*Se fosse possível tirar a alma de um corpo, perder-se-ia a consciencia e a identidade dessa alma*), p. 201; and Damásio, António, *O livro da Consciência – A construção do Cérebro Consciente*, Temas e Debates – Circulo de Leitores, 2010, p. ex. 210.

²⁸⁰ Sartre, Jean-Paul, *L'être et le néant*, 1943, Portuguese translation, *o Ser e o Nada*, Ed. Vozes, p. ex. 289.

²⁸¹ Arendt, Hannah, *Qu'est-ce que la politique?* (1950-1959); in: Didi-Huberman, Georges, Rancière, Jacques, Mondzain, Marie-José, Stiegler, Bernard, *A REPÚBLICA POR VIR, Arte, Política e Pensamento para o Século XXI*, Fundação Calouste Gulbenkian, 2010.

compared to the architectural works analysed in this study, according to phenomenological principles and to existentialists.

Through the *Being* in the Space, Space becomes a *Being*. *Being* and Space, as understood in the Church of Marco de Canavezes, is revealed in Siza's ability to create that *True Spatial Being*, particularly as light falls vertically through the inner space simultaneously marked by the surrounding landscape that floods this *Being*.



Figure 80: Siza Vieira, Church of Marco de Canavezes, 1990-1996.
Source: El Croquis, Alvaro Siza, 1995-1999, N.º 95, Madrid, 1999, P.64.



Figure 81: Siza Vieira, Church of Marco de Canavezes, 1990-1996.
Source: El Croquis, Alvaro Siza, 1995-1999, N.º 95, Madrid, 1999, P.63.

The connection between all of this is the idea of creating which starts with *existence* – of the *Topos* and the *Being*, and to the *Topos* and to the *Being* – but with the transcendental idea of the *Being* itself: the eternal return.

The quest for a sensitive truth shows that in architecture it is possible to attain aesthetic honesty, an ethical condition, an ontological value and a moral extension which understands the phenomena of reality, with no formal *a-prioris*.

This can be understood from Paul Ricoeur when he states:

(...) the globalisation phenomenon, despite being an advance for humanity, creates a kind of subtle destruction of traditional cultures, albeit not quite irreparably, and also of what I shall call provisionally the creative core of great civilisations and great cultures. This core I will identify as the ethical and mythical core of humanity from which we interpret life. The conflict derives from this. We have the feeling this single global civilisation acts simultaneously with friction or erosion to the experiencing of cultural resources that constitute the great civilisations from the past. Among other disturbing effects, that threat is expressed through a clear spread of a mediocre civilisation, which is a scornful counterpart to what I've named above as elementary culture. (...) Everything happens as if humanity, on rising 'en masse' into a basic consumer culture, has stagnated on mass at a subculture level. (...) In order to follow the route of modernisation would it be necessary to throw away the past culture which had once been a nation's 'raison d'être'? (...) The paradox is: how do we modernise and return to our roots? How do we awaken an old sleeping civilisation and become part of the universal civilisation? (...) We are inside a tunnel, in the twilight of dogmatism and the sunrise of true dialogue.²⁸²

Architecture acquires a deeper value, more meaningful and is no longer just decoration, just image. According to Paulo Varela Gomes, architecture is not only a public presence or façades; there are more important questions at stake relating costs, programme, city, a much more complex story.²⁸³

Existence should be seen as a departing point towards the act of creating thought and towards the object of creation. It is of existence itself, as being, that the creator should be aware. Indeed, existence can only make sense if departing from what exists, from the Man as being who is able to open up to the original experience.

The understanding of the human being is in his essence and consciousness as human, and in the sublimation of this consciousness through the pleasure in the world and the transcendental creation of that world.

Although Siza Vieira is not an existentialist, in the strictest sense of the word, he gives existence a value of thought, of being. He has an obsessive connection to existence, to the existence of the being. Siza states that architecture can be functional and sublime at the same time, and although it cannot transform the world, it can change people's perception of things and the way in which they look at them,

²⁸² Ricoeur, Paul, *Universalization and National Cultures, in History and Truth*, Evanston, Northwestern University Press, 1961, p. 276-283.

²⁸³ Figueira, Jorge, *Rewriting the post-modern*, Dafne Editora, p. 177.

In the specific case of Quinta da Malagueira, spaces and shapes were proposed with the intervention of users, as a positive factor and as part of developing the creative process. This is Architecture as *social realism*, it develops all its emphasis on the human being. Within this there is an idea of freedom, a positive freedom which is not limited to the vision of the architect, but a kind of creative freedom which is fed by this plural and human vision – of existence and freedom.

The nature of what is experienced and of the architectonic creation is in the relationship between architectonic life and the natural world.

In this project, Siza Vieira may have not been directly influenced by any thinker in particular, but he was influenced by a *model* of *human being* and of life. As seen later and as understood through his interview, directly or indirectly, this *model* has been influenced by those thinkers presented in this work.

Implicitly, SAAL suggests the renovation of a pre-existing social and spatial order in which a positive value is conferred. It was proposed through a methodological alternative that entails planning, project and construction as a synthesis of a multidisciplinary activity that results from the consensus between technicians and residents. Departing from the general to the specific, from the neighbourhood to the city, from the right to the place to the right to the city.²⁸⁴

This testimony by Alexandre Alves Costa was useful due to his vision regarding the teaching of architecture in Portugal, Portuguese architecture and by his participation in SAAL operations.

And so, departing from the notion of architecture (space) as a basis for the body, and with specific examples, by connecting what is before and after architecture, this research study aims to present a different connection between architecture and life which will allow the creation of an alternative reality to inhabit and to be inhabited by the human body.

²⁸⁴ Costa, Alexandre Alves, *1974-1975 o SAAL e os Anos da Revolução*,

03. METHODOLOGY

When I first started this research study I made the decision to do it at a British university for two main reasons. I felt it was important to have a new experience outside Portuguese universities where I had studied for my Honours and Masters degrees. On the other hand, I needed to experience greater freedom of thought regarding architecture related themes outside of the usual confines inherent to my country. At that stage I had clearly defined the themes I wanted to research and these were intrinsically linked to two major references.

Through contemporary philosophical themes and authors whose work should be the subject of further study, such as Merleau-Ponty, Heidegger, Derrida, Foucault and Deleuze, we can think and materialise varying spatialities in architecture, and with these we can also address new impressions, perceptions and achieve a new understanding for man, and reach a new borderline between free thinking and free space. The present study aims to link these themes together - free thinking on the becoming of the human being and the space in architecture, and how to interlink and create new spatialities and new realities. The driving force behind this is in researching these authors and thinking architecture and the architectonic space outside the limits imposed by classical architecture, by legal and regulating constraints relating to spatial organisation which condition any free thinking of space while epistemological or gnoseological thinking, as ontological material.

The aesthetics of space and related space categories and their interrelation with the human body is an important question to address. How could we theorise and organise one other spatiality and with it other ways of feeling, sensing and perceiving the human body? Or a different way of spatial temporal organisation, starting from philosophical thinking, between nature, art, philosophy, culture and architecture?

There were many initial problems and what in principle would afford me greater freedom, - being outside of the Portuguese environment, - soon added to my challenges. Working on something abstract, external to material reality and merely within the realm of theoretical and critical thinking, soon became problematic and highlighted a need to bring my approach more focused into something real and tangible. I needed to objectivise my thinking into a completed work, thus referencing and conditioning my reasoning into something that had been thought of, i.e. something that had been previously conceived in thought and later built. Following a

long period of reflection on case studies, the Malagueira project in Évora seemed the obvious choice as it featured outside the well known architectural debates, between modern and postmodern, and it conciliated tradition and vanguard, local and global, local society and architecture. But, above all, because it had been developed during a revolutionary period in Portuguese history. For this reason it also fell outside political boundaries and any attempts to control image or form. In addition, it related to a dialogue between society and architecture that went outside purely architectonic or social boundaries.

Once these initial challenges were overcome, it became obviously paramount to bring this study closer to Siza Vieira. This approach required direct contact with the architect, and so an interview with him was prepared and conducted. This needed to focus on themes relating to the Quinta da Malagueira project and it also needed to avoid questions that had been asked in previous interviews with him. The vast majority of these interviews were researched and a set of new questions was developed around doubts relating to the project in order to obtain clarification or to develop a theme throughout the interview. The first questions addressed the methodological process of this project, given its new methodological approach, such as the place and the people who changed the process. Other questions addressed identity and how this should not block different routes and how it can condition the thinking of space. Other key questions addressed how teaching influences the thinking and appreciation of architecture within the context of the Oporto School and how that 'pre-thinking' can act as a conditioning factor to architectonic development; and lastly, how important was the process of designing Quinta da Malagueira for the future of architecture and the teaching of architecture in Portugal, and for Álvaro Siza's career.

This thesis aims to present a different notion of space creation and a new process to create this architecture, and to offer an alternative process with which to think and create architecture. For this purpose, and to reflect on methodologies applied, the Quinta da Malagueira project in Évora was used as case study. In order to understand the process involved in the creation of this project, it was necessary first to understand all its conditioning factors: Siza Vieira's process, the School of Architecture in Oporto, the revolution in Portugal, as well as the main underlying currents, philosophical, political, social and economical in Portugal and in Europe which had contributed towards the development of the Oporto School's and the revolution's guiding theories and which would make it all happen. This led to a unique project with a specific methodology, place and people. An understanding of the philosophical, political, social and cultural ideas that contextualised this project is

crucial for a full comprehension of the Malagueira project. Given that its context was greatly influenced by key contemporary philosophers, a direct connection between their theories, this project and its architect had to be addressed. Some of these philosophical and spatial influences came from those who had recently returned from exile in Paris, where they had been in contact with those philosophers and their ideas. These influences also played a part on the SAAL process.

The first chapter – Sense - addresses the influence of space on our bodies and minds. It describes how our body feels the space and how it reacts to and interprets the space – the sensations, perceptions, and intellections. Neuroscience is used to describe the processing of sensations and perceptions and their intellectualisation. Literature from António Damásio (*Sentimento de Si*) was used to describe how the body/mind feels the space and to describe the 'feeling process' and the intellectualisation of the space sensations. Philosophical literature was used to describe and explain the importance of space in man's ontological construction.

Heidegger's philosophy explains the relation and connection to space, thought the references 'Building, Dwelling, Thinking', 'Being and Time', 'Man belongs to the language', Merleau Ponty to explain the relation the body and space, the flesh in the word. The flesh in the world and the importance of our experiences and feelings to create the identity.

Examples are provided to illustrate the relationships between the Malagueira Project, Siza Vieira and these philosophers in order to explain the relationship between the latters' philosophical ideas and Siza's ideas in the Malagueira process, in relation to the connections body-space and space-body.

We turn to Heidegger who believed that architects and historians tended to judge architecture more according to aesthetic priorities and less according to the priorities of people who make and inhabit places for themselves. To him, this was a cause for concern. He suggested that the word 'architecture' was part of the problem. He preferred instead to talk of building and dwelling. Heidegger wrote:

(...) thinking about building does no presume to discover architectural ideas, let alone give rules for building²⁸⁵.

Associating architecture with dictatorial rules for imagination and managing construction, he questioned the sort of architectural ideas (principles, guidance, policies) which prepared by professionals for the consumption of other

²⁸⁵ Sharr, Adam, *Heidegger for Architects*, Routledge, London, page 37.

professionals. He suggested that: (...) *the erecting of building cannot be understood adequately in terms of either architecture or engineering construction, nor in terms of a mere combination of the two.*²⁸⁶

The second chapter, Time, addresses the Malagueira project in relation to Bergson's 'body in action' and Heidegger's 'being and time' in order to explain the notion of building in time. It starts with the notion of creating space for specific people in a specific place and how this space can change over time with the lives of these people in this place. People can build and change in time continuously through the experience of the body in this initial space created for the becoming of the people/place. The idea of permanency and duration of the space in the body/place.

Bergson's works, - *L'Évolution créatrice, Matière et mémoire* and *Durée et simultanéité, à propos de la théorie d'Einstein*, - are used to explain and support the connection of the body-in-action in the space.

Literature from Foucault – *Heterotopias* – supports the notion of a unique space/place and how this interruption, in the time/place, can influence a different life, and the construction of a different place in time and, simultaneously a different human being. Nietzsche's works, – *Human, All too Human, Ecce Homo, Thus Spoke Zarathustra*, - present the notion of life as 'eternal return', and explores how human life (in the space) is a condition to reconstruct life in time - becoming.

The third chapter, Place, offers a departure from the Malagueira project to explain the creation of space/place from existence, from the human being, to create another space/place and a different *ethos*. It describes this project's process to clarify the notion of 'in process', or the process as a process, open and in construction in each place, in each programme and in each project, to create an architectonic idea from life; a process, as research, to create a methodology from each place, from each programme and people. Heidegger's titles, *Building, Dwelling, Thinking* and *Poetically, Man Dwells*, are presented to explain how, in the Malagueira project, Siza Vieira construed a poetic idea from real life, from the human being of this place and for this space.

Chapter four, Technology, again presents the Malagueira project and Siza Vieira within the context of Heidegger's titles *Building, Dwelling, Thinking* and *Poetically, Man Dwells* – to explain an alternative way of making and building. Technology at the service of an idea of architecture and which results from research

²⁸⁶ Sharr, Adam, *Heidegger for Architects*, Routledge, London, page 37.

on sense, time and place. It is at the service of people and places and it is not an abstract technology that is applied to architecture and places and requires adherence to certain paths already defined. It addresses technology as research to give a new space from and to a specific place and human being.

The methodology presented in an early research proposal aimed at analysing and comparing diverse areas built within the European Union with samples of local roots and of contemporary architectonic intervention. It was based on a representation of aesthetic experience made coherent by classification and systematisation, and organised through comparison, in categories and through conceptual contrasts.

With an analysis and comparison of the urban areas, undertaken by local research and investigation, the analysis of previous studies in similar areas, and including the biographical works on the matter studied, the aim was to provide a research a contribution towards the instrumental re-reading of the architectonic creation and to reinterpret the concept of creative act.

This comparative analysis would have as a development the inter-relationship of four orders: the natural, the human, the cultural and the artificial; i.e. the architectonic within the specific areas of study. Several questions would be raised and proposals presented on the realisation of architectonic creation in building today's society and regarding the construction of other places and new human relationships.

During the first level of research and on contact with some of the bibliographical sources (books, texts, interviews, etc.) relating architecture to philosophy, as well as other written works, the notion of an investigative study to develop a new idea was adopted. This notion was built around thinking and around the concept of architectonic creation, as a quest for a new approach to the human being and nature, to the particular, to that *specific place*.

Several Works (São Victor Neighbourhood, Porto; Quinta da Malagueira, Évora; Bonjour Tristesse, Berlin; Tea House, Porto; Swimming pools of Marés, Porto; Chiado, Lisboa; Museum of Modern Art, Santiago de Compostela; Serralves, Porto), were visited in order to improve the understanding of the aim of this work and the relationship with the issues under investigation. Sources were selected as the investigation developed and subsequently the extent of the work has been narrowed. The architect Siza Vieira and the project Quinta da Malagueira stood out in the context and because of their unique conditions in a given period of time, and their influence in architecture and in the teaching of architecture. Their influence caused a rupture in the field of architectonic creation. After examples are the Casa

de Chá, or the swimming pools of Matosinhos, the church in Marco de Canaveses, or the Museum of Contemporary Art in Santiago de Compostela, or even the Faculty of Architecture of the University of Porto, all of which will be explored.

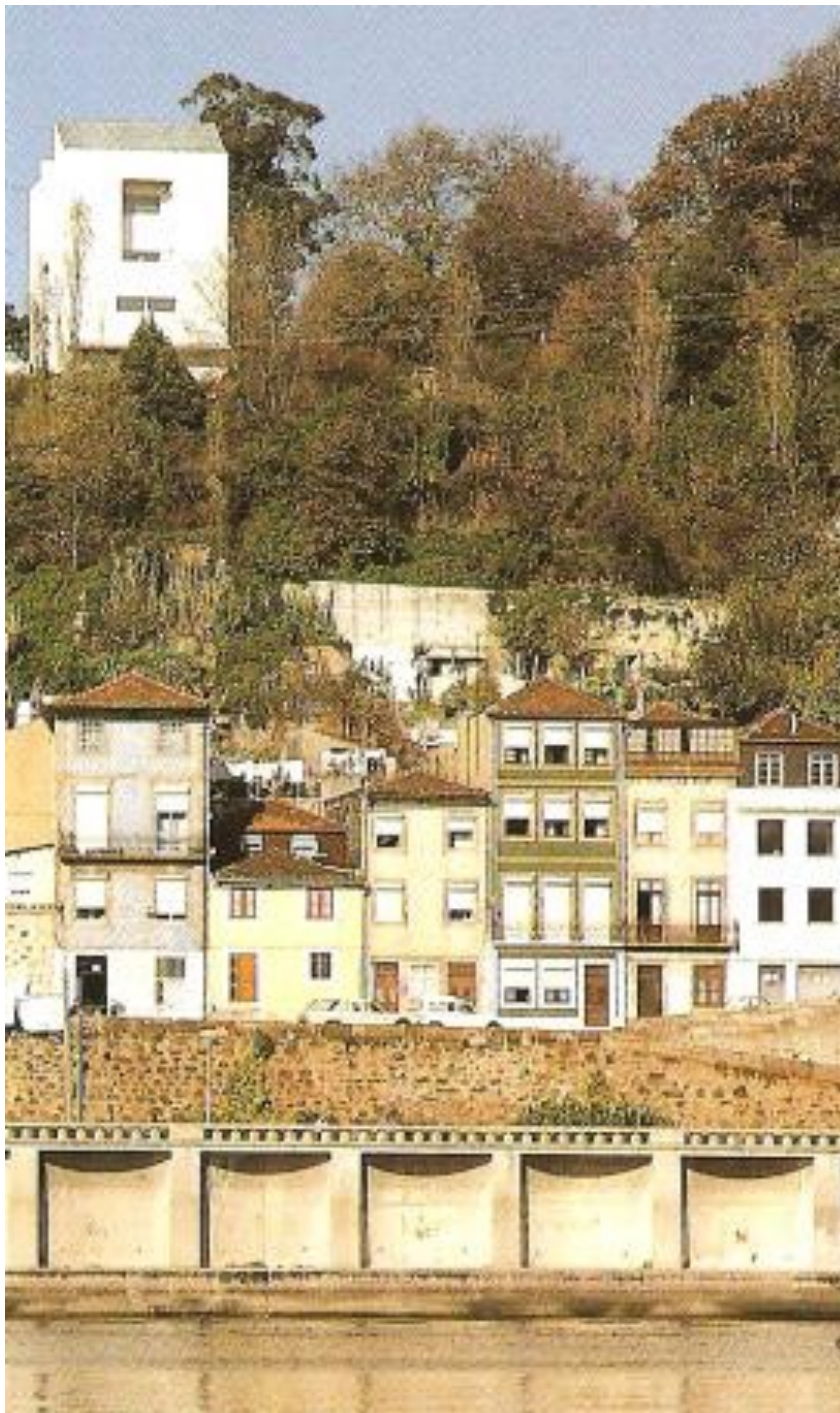


Figure 82: Siza Vieira, Faculty of Architecture of the University of Porto, 1988-1992.

Source: Rodrigues, António Jacinto, *Álvaro Siza/Obra e Método*, Civilização editora, Porto, 1992, page 2001.

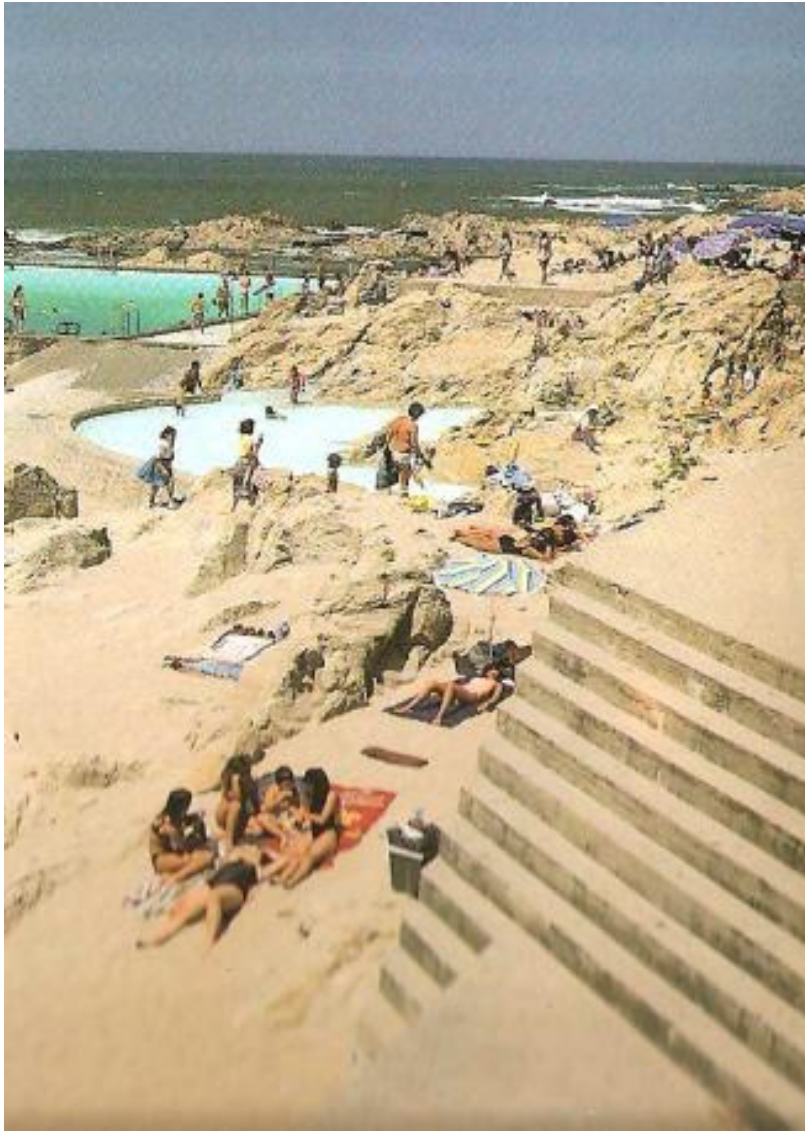


Figure 84: Siza Vieira, Ocean Swimming Pool, Leça da Palmeira, Portugal, 1961-1966.
Source: Rodrigues, António Jacinto, *Álvaro Siza/Obra e Método*, Civilização editora, Porto, 1992, page 201.



Figure 83: Siza Vieira, Museum of Contemporary Art of Santiago de Compostela, 1989-1993.
Source: Jodidio, Philip, *Álvaro Siza*, Taschen, Köln, 2003, page 101.

In this context, several visits to Évora and Quinta da Malagueira were undertaken, in order to better understand the work referred.

Malagueira, by Siza's reading of the sensitive dimension of the human being, by the topological reading of the area and the farm, his reading of time and city, and also with his technical ability and the economic needs, provides his work with many dimensions.

Following this initial research and field work, a decision was made to use Álvaro Siza Vieira as a model of creator and his project Quinta da Malagueira as the case study under scrutiny. The reason for this first was essentially the development of the concept of *transparadigmatic* thinking in Siza Vieira, in the permanent quest for a better way, an unpredictable path of creativity, but a concept which lies beyond creativity, *beyond rupture*, which lies between the poetical and the sublime, beyond *heterotopia*,²⁸⁷ one which always departs from the human being and relates to the another idea of human being.

An interview with Siza Vieira was carried out in 2008 in order to improve the understanding behind the work undertaken at the Quinta da Malagueira, the teaching of architecture in Portugal and at the Faculty of Architecture at the University of Porto. With the reading of these philosophical principles, themes such as Sense, Time, Place and Technologies came to the fore, and the theoretical investigation was cross-referenced to the case study – Quinta da Malagueira, in Évora – (the work and the creative process), which has led the whole research process and has guided the way through the final conclusions.

The interview methodology, was based on two aspects: to understand to what degree public participation in the Malagueira project was enough to alter or intervene in Siza Vieira's methodological process; and whether public participation led him into changing his way of searching for the architectonic solution and subsequently into changing his final solution. On the other hand, to understand whether there was at the Oporto School, during his time as student and as lecturer, any specific thought and work were referenced. In other words, whether there was any movement or philosopher(s) who influenced the Oporto School and Siza Vieira and who affected their way of thinking and working.

Before the interview could happen, it was necessary to understand first how important public participation was and if it intervened in the architectonic process,

²⁸⁷ Foucault, Michel, *Les Hétérotopies - Le Corps Utopique*, Paris, Editions Lignes; Port. Trad.: *Heterotopias*, Relógio de Água, 1997.

how it affected the final solution offered by the project, and how it changed Siza Vieira's method of making and viewing architecture. Secondly, if there was any marked philosophical reference which led to the so called Porto School and, through that, influenced Siza Vieira's way to perceive, understand and organise the architectonic space. It was also important to understand to what degree there were philosophical references in what gave rise to the Porto School of Architecture and subsequently in Siza Vieira's work, the SAAL programme and the Malagueira project, if there were, what were those references and who did they stem from - Heidegger, Sartre, Merleau-Ponty, Nietzsche, Bergson, Goethe or others.

From the outset, there was the need to research whether there anything specific that had led to the Porto School and to Siza Vieira's architecture, any influence from theories, philosophical or scientific thinking developed by the above thinkers. So, the main questions prepared were developed along these lines, i.e. understanding which theories and references were behind Siza's work methodology, and which were behind the Malagueira project.

The interview took place in a room at Siza's offices in Porto. He sat in front of me with a pen in his right hand with which he drew my face on a blank sheet of paper, while holding a cigarette in his left hand. He drew incessantly throughout the interview, making successive sketches of my face while smoking one cigarette after the other. Early on in the interview, as I asked about key theoretical and philosophical references to his thinking and his work, he digressed into parallel questions about life in general, about his own life and his journeys, which in a way reflected his thinking on his life and work and his way of making architecture. These digressions show that in spite of Siza's irrefutable knowledge about all the referred philosophers and their theories, as illustrated in the transcribed interview in Appendix II this knowledge was not directly reflected in his work and project methodology. It became clear as the interview developed that Siza's work starts with the creation of analogies between life and the architectonic space. In other words, he creates an analogy between the human being's concrete life and the spatiality that is created in order to be inhabited and lived; thus creating a direct analogy between life and space. He established a direct and spontaneous link between life and architecture, an energy that humanises the architectonic space, as is the case in the Malagueira project.

Siza's architecture and the Malagueira project more specifically is not forged in geometrical or abstract form, but rather through relationships, through the energy and forms which relate to the human being and the place, as part of a social and geographical awareness, and which result in original relationships between the

place and the people which are established in the spatial form. In the Malagueira project public participation introduced informal energies, accidents which contributed towards an organic deforming of form. Indeed, this participation had an impact because Siza Vieira was able to interpret that dialogue into something concrete, into spatial energy. Through this continuous public participation, Siza translates the successive incidents resulting from this participation, based on the place and the locality, and creates a final project, something which confronts the relationship between the rationality of transforming inner energy into something practical, and of the need to correspond to a programme by and particularities from the inhabitants, as well as organic force, stemming from the relationship with the exterior, the project's place (Malagueira, Évora, and the Alentejo).

From an event (the commission, programme, participation, project's place), Siza captures a spatial idea. This idea (the project) is then organised between rationality (lending form and sense to a set of energies and separate accidents) and the organicity of dialoguing with all those sources of energy. The Malagueira project happens out of a purely rational structure (a very simple geometry) which, being so simple and manual, allows the constant deconstruction and construction. Through being so easy to modify or adapt to the life's and the terrain's circumstances, it transforms something purely geometrical and simple into something extremely malleable and organic. It represents a personal synthesis which is able to relate things, in between rationality and organicity, modernity and tradition, globality and regionality. And in this context the notion of 'third way' or 'critical regionalism' appears.²⁸⁸

A relationship was established to the principles of quaternity, the fourfold developed by Heidegger. *Geviert* is a German word used by Heidegger and formed from number four – *vier* – that means quaternity. The dynamics of the thing has four referents: the sky, the earth, mortals and immortals. Heidegger explains this in his essays: "Building, Dwelling and Thinking."²⁸⁹ This relationship/reference allows for many interpretations, and their understanding or sense become clearer with Souza's

²⁸⁸ Frampton, Kenneth, *Prospects for a Critical Regionalism*, Perspecta: The Yale Architectural Journal 20, 1983, p. 147-162; in: Nesbitt, Kate, *Theorizing a new agenda for architecture: an anthology of architectural theory*, 1965-1995, Princeton Architectural Press, page 518.

²⁸⁹ Heidegger, Martin, *Poetry, Language, Thought*, Nova York: Harper & Row, 1971.

observation.²⁹⁰ “Proximity lacks as a presence for the being; proximity of things lacks as things, while not yet dominated by men. In this sense, that called by Walter Benjamin as the aura is the same as Heidegger calls *das Ding*. The “thing” itself lacks, but there are some references: earth/sky; mortal/immortals”. The Place in the World as the sense and truth of the Being. And as in *The origin of the work of art*, the world is in dispute with the earth, here the place is in *tension with the lighting*. *These four principles relate to the themes of Sense, Time, Place and Technologies* within the context of this thesis, not literally, but starting from a concept of world, of human being and life, in which architecture acts as a stimulus to that life. By cross-referencing these philosophical principles to the history and theory of architecture, and by relating its several meanings and its significance to what the teaching of architecture is - thinking, - one can experience what architecture is nowadays, what it embraces, threatens or oppresses in our existence. This experience is necessary. If researchers have been wrong about what architecture is, and remain closed to it in current representations of its technique and domain, then they move away from it and restrict themselves, as academics.

This distinction between Sense, Time, Place and Technology, has been used only as a schematic for a clearer delimitation and understanding of the way in which this research has been developing. The cross-referencing between philosophical concepts with the case study presented (The Project of Quinta da Malagueira in Évora) aims to produce sense and evidence of it.

Despite this distinction, one is not meaningful without the others. They can only progress and exist if in perfect symbiosis. In the case of Quinta da Malagueira, these four principles are present at all times and in relation to each other.

Sense with its reading of the human being, the mere aspect of the house evolving around a patio, reflects the ability, albeit a social housing neighbourhood with limited costs, of the human being's appropriateness according to his sense of human life, of the ability of the human being to create and recreate himself within his space. In turn, it is connected with Place and Technologies at a basic level with the answer to thermal issues of the building and the costs for construction.

²⁹⁰ SOUZA, Ronaldo de Melo, *Epigênese do Pós-moderno*, In: *Revista Tempo Brasileiro*, 84, Rio, jan-mar., 1986.

SOUZA, Ronaldo de Melo, Brazilian author who writes about the human existence and about phenomena from historical and social contexts.

Time, relates to Siza's readings of the past in this space and in Évora, and, despite all this, also to the current response provided by Siza to carry out the project.

We are a construction, the importance of memory related to our thinking, the accumulation, the duration; we are Portuguese because we have evolved over time and such fact allows us to know ourselves and others. But we don't belong to a static time, we are under construction, due to what you feel (sense) in space and time.

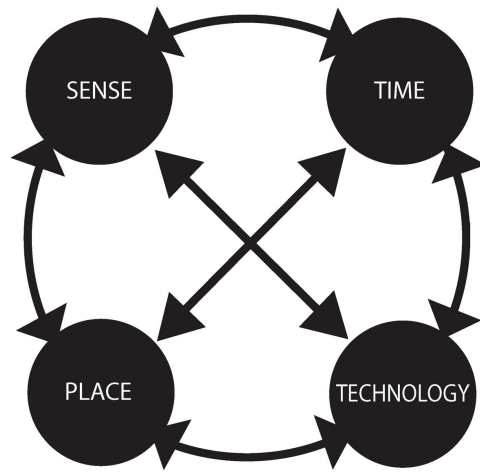
Place due to the ability of understanding space and due to the reading the *topos* and being able to build with it, the poetic interpretation of the way people live, of the connection to life, to daily life; an architecture connected to what 'I am' and how 'I live'. Siza makes this poetic interpretation of earth.

Technology due to the technical aspects of the Project. Despite the sense and quality of the whole project, cost control and infrastructures, there is a new sense of union to the whole neighbourhood and, simultaneously, the building of a pathway throughout the neighbourhood.

The space has sensitivity and materials have spirit. An architectural object has a life and an identity of its own, everything is subject to that life and that life is, in turn, also subject to a way of feeling, thinking and creating; that's what Siza does. Siza has a way of thinking with materials.

All of these principles are part of this unique universe and confer the total sense of the work together with the relationship to these principles, and each will be dealt with independently.

Therefore the methodological process of architectonic creation is developed from the relationship of four elements, sense, time, place and technology, all of which are in a synchronic and diachronic relationship with each other. In other words, these relationships are established without a clear hierarchy or qualitative and quantitative intensity, but rather simultaneously, concomitantly, building each other in continuous research and in a continuous construction process, complementing and lending meaning to each other. They establish meaning around a spatial notion of a relationship between the individual and space. Yet, this notion is not a mere concept which runs out when the project and the work are completed, but rather the fulfilment of an open partnership that is built in time and space and which interacts with its inhabitants and the place, allowing scope for the construction of a recurring becoming - the eternal return. This happens in the Malagueira project



04. SENSE

4.1 Premises of sense in the contemporary world

Sense is intended to mean the sense of things. Human, social, cultural and economic sense, as well as sense in life and in work.

Geography, as Deleuze states, 'is not confined to providing historical form with a substance and variable places. It is not merely physical and human but mental, like the landscape'²⁹¹. The place affirms the strength of a 'milieu'; it is not an origin, but a 'milieu', an environment, an atmosphere. It is an atmosphere where life originates. If the creation of concepts or new spatialities corresponds to different ways of thinking, perceptions correspond to new ways of seeing and hearing. This is to say, new ways of perceiving, and the relationship, i.e. affection, corresponds to new ways of experimenting or feeling. Perceptions are agglomerations of sensations and relationships that survive to those who live them. Affection is becoming. In architecture, the material becomes interiorised in feelings. To raise thus from lived perceptions owing to the architectonic space is to accept multiple transformations which are released by feelings.

This does not equate to an abstraction or universalisation move, but rather the rejection of the crystallising role of a stable and self-reiterating individual and the acceptance of the multiple forces of creation. The phrases 'I conceive', 'I know', 'I feel' converge into the individual becoming²⁹². As stated by Gilles Deleuze on Geophilosophy, 'thinking takes place in the relationship of territory and the earth'²⁹³. In other words, we change with inhabiting and, at the

²⁹¹ Deleuze, Gilles, Guattari, Félix, *Qu'est-ce que la Philosophie*, Éditions de Minuit, Paris, Port. Trad.: *O que é a Filosofia*, Editorial Presença, 1992, pag. 86. ENGLISH TRANSLATION *What is Philosophy?*, translated by Hugh Tomlinson and Graham Burchill <https://books.google.co.uk/books?id=sk4xBgAAQBAJ&printsec=frontcover#v=onepage&q=geography&f=false>

²⁹² Deleuze, Gilles, *Francis Bacon – Logic de la sensation*, Éditions du Seuil, Port. Trad.: *Francis Bacon Lógica da Sensação*, Orfeu Negro, 2011, pag. 199.

²⁹³ Deleuze, Gilles, Guattari, Félix, *Qu'est-ce que la Philosophie*, Éditions de Minuit, Paris, Port. Trad.: *O que é a Filosofia*, Editorial Presença, 1992, pag. 77. English

same time, the / is a habit of inhabiting, in which habit itself creates. This turning, later known as 'spatial turn' is evident in Nietzsche's work. To Nietzsche, what matters is the intimate relationship between thought and lived and interiorised landscapes during the poetic act. In his work *Zarathustra*, Nietzsche makes constant reference to the importance of the physical and walking experience of the landscape. This brought a truly new form of being in the landscape; the body is another body in the body of the landscape. This determines the existence of an essential relationship between culture and landscape, an inseparable relationship between man and earth, geography.

The contemporary world is a cultural creation people live in, or rather, where they believe they are. It is created by them and for them. The cultural world is a plurality of worlds, and a notion of space and time is preponderant to understand the world. Life is based on space and time. It starts at a given point and develops in a series of transformations as people develop their consciousness of life. If the soul is affected by matter (space), through the senses, it can also be the cause of movements (creation). In other words, if the soul generates movement it can also transform itself into another. So, can its core strength be set to produce an external effect, i.e. capable of acting on external beings and of modifying them?

Space is a set of substances and of the relationships between them.

It is in people's living in the world that surrounds them, which they use and understand, that their consciousness develops contextually.

Translation by Colombia University Press, *What is Philosophy?*, translated by Hugh Tomlinson and Graham Burchell, <https://books.google.co.uk/books?id=sk4xBgAAQBAJ&printsec=frontcover#v=snippet&q=territory&f=false>. In this chapter on geophilosophy (term coined by Nietzsche) Delleuze addresses the relationship between territory and earth, that is to say, the constant movement between territorialization and deterritorialization, in which thought and art are part of that constant movement that territorializes and at the same time deterritorializes. – the immanence of being. This notion of territorialization and deterritorialization is relevant to the present study and evident in the Quinta da Malagueira project, in Siza Vieira's work and in the Oporto School. This movement was developed by the Oporto School under Carlos Ramos, supported by Orlando Ribeiro, among others, and was consolidated by later directors. This notion would lead to critical regionalism postulated by Frampton, or the so called third route.

In architectural construction, a man made activity, matter and principles, body and spirit demand reciprocity. The act of constructing shows that it is a requirement of the principles themselves to acquire a sensible form. The difference between sensible order and spiritual order seems, thus, to be abolished in architecture. Architecture makes us live in human work, closes man on man, without mediations, resonating within us the very construction of the man. This leads to architectonic creation in the quest for a new affectivity with the human being and place, the sense of shelter and spiritual comfort, the idea of the self-consciousness to understand the other.

How can architecture help in the immanence of the human being by the aesthetic experience? The project of Quinta da Malagueira will be used to help provide an answer.

As Jacinto Rodrigues states in relation to the project of Quinta da Malagueira by Siza Vieira: 'The project of Malagueira is perhaps a "paradigm" for urbanism in Portugal with its way of capturing an immanent permanence to us, the Portuguese.'²⁹⁴.

Because the process in the Malagueira project is thought in relation to the territory, the territory is part of the project process. The population is internal to the project thinker, i.e. Siza, in the same way that the thinker is interior to the population. A relationship exists between the foreigner who thinks that place, i.e. Siza, and the autochtone, i.e. the population, that belongs to that place and will inhabit that place. In this process of the Malagueira project it becomes hard to separate the autochtone from the foreigner and vice-versa. The autochtone becomes the foreigner, and the foreigner becomes the autochtone. There is a relationship between architecture and non-architecture, and a close relationship between Siza and the population, which lends an additional dimension to the project and the landscape; a new meaning to the place, a different spatial syntax which is reflected in a different form of inhabiting and is prolonged in time. The autochtone is constantly challenged into becoming foreigner, into modifying and constructing space.

In Quinta da Malagueira existence can be felt, experience, as well as the human canon, essentiality and comfort and also the human construction. The configuration of the space results from thorough research of human necessities.

²⁹⁴ Rodrigues, António Jacinto, *Álvaro Siza/Obra e Método*, Civilização editora, Porto, 1992.

There is a connection between the creative act and the knowledge processes of reality.

As Siza states,

(...) in the quality of architecture there is something that, in my opinion, cannot be described, something that provokes a sensation of totality, of comfort, of ascension, that I cannot explain. I cannot say exactly why I felt good, some time ago, in Los Angeles, when I entered in that small house of Schindler or in Frank Lloyd Wright's. When we enter there is that sensation of peace, happiness... An almost heavenly atmosphere. I can analyse that and say it is because there is a great continuity of shapes, a great consistency in outstanding proportions²⁹⁵.

²⁹⁵ Machabert, Dominique, Beaudouin, Laurent, *Álvaro – Une Question de Mesure*, Groupe Moniteur, Département de Architecture, Paris; Tradução Portuguesa: *Álvaro Siza – Uma Questão de Medida*, Caleidoscópio, p. 62.



Figure 85: Research for the Malagueira Plan, drawings of Siza Vieira, (1977).
Source: [urce:h for the Malagu

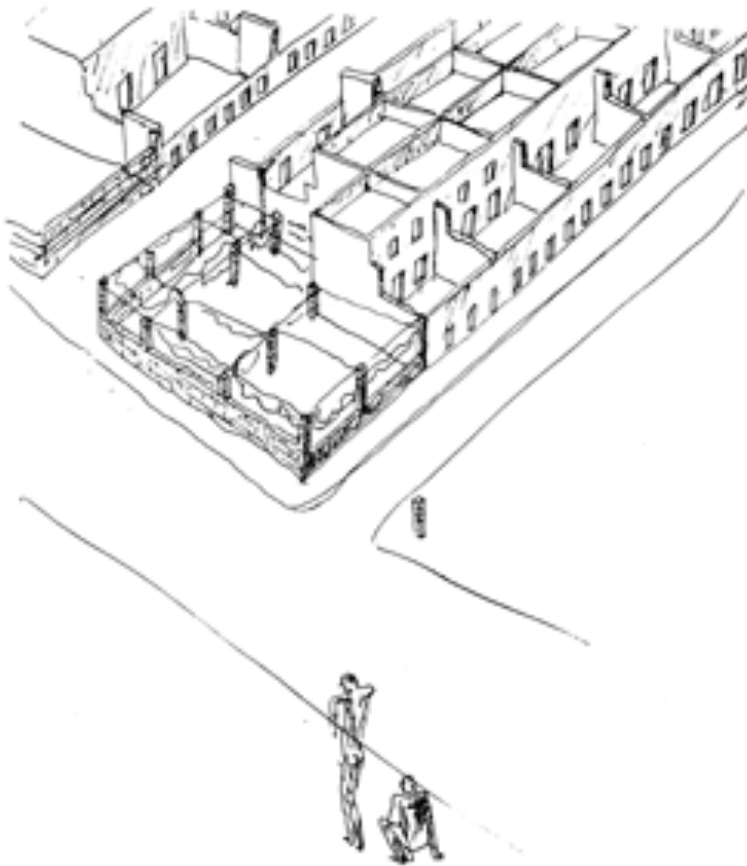


Figure 86: Research for the Malagueira Houses, drawings of Siza Vieira, (1977).
Source: [urce:ngs of Siza Viei



Figure 87: Research for the Malagueira Pateo Houses, drawings of Siza Vieira, (1977).
Source: [urce:ngs of Siza Viei



Figure 88: Research for the Malagueira Pateo Houses, drawings of Siza Vieira, (1977).
Source: [Álvaro Siza Archive].

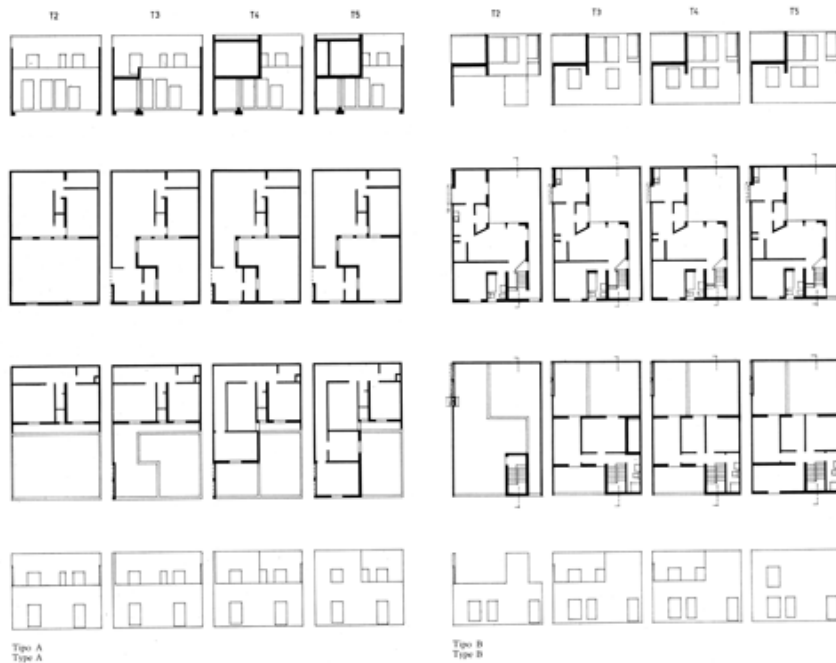


Figure 89: Siza Vieira, Plan of Malagueira Pateo Houses, drawings of, (1977).
Source: [Álvaro Siza Archive].



Figure 90: Quinta da Malagueira Social Housing, 1977-1995, Évora.
Source: Author's Photography, August 2008.



Figure 91: Quinta da Malagueira Social Housing, 1977-1995, Évora.
Source: Author's Photography, August 2008.



Figure 92: Quinta da Malagueira Social Housing, 1977-1995, Évora.
Source: Author's Photography, August 2008.



Figure 93: Social Housing, Quinta da Malagueira, Évora, Portugal, 1977-1995.
Source: Roberto Collovà.



Figure 94: Social Housing, Quinta da Malagueira, Évora, Portugal, 1977-1995.
Source: Roberto Collovà.

In spite of this, in the contemporary world lingers the absence of certainties and therefore the random started to be a form of organization and creation. Contemporary thought is, in itself, a complex thought. A complexity with many faces: economical, political, social, all in all it is also a complexity of the plurality of taste. In architecture people experience an individual will in indicating the formalist exception of *making* the innocuous exception that does not introduce anything new. This excludes the strangeness of any shape in the quality of life of the human being and therefore in the quality of the architecture of our time. The world is experiencing a generalisation and globalisation of the ways in which architecture is created and of the architectonic production process. It is so abstract, generalising, and hermetic, in a specific acquired (technical) competence, that it has imposed itself on how we look and change the world, merely basing it on a global technique and on market value. People are bound to the idea of creating a trace, of leaving behind their own *personal trace*. This results in everything being based on visual or functional perception; on architectural objects being created only to be looked and not to be lived in.

There has to be the possibility of experiencing the work, of action on the work. There needs to be a two-way coexistence between the space and the inhabitant, rather than a figurative closed space, based on an abstract concept of the form that will be imposed on the individual. The notion of space which is created only for show needs to be overcome. Strictly visual space needs to be replaced with participative space created with the inhabitant in mind, ensuring there is participation between the space and the inhabitant.

In his Malagueira project, Siza built the object as part of a relationship with the inhabitant. Instead of creating a conceptual object or a monument, he created a natural object, from local reality. This 'nature object' generates a sensory becoming which perpetuates through its relationship with the inhabitant. The change inherent to the inhabitant changes the object which in turn changes the inhabitant - another becoming. This clear intention in Siza's work to address the metamorphosis of space according to the needs of the body, and vice-versa, is parallel to Deleuze's definition of the relationship of the space and the body, as stated below.

The body expands in the house. What defines the house are the 'plans', that is to say portions of plans appropriately organised and which are the flesh to the armour: the front plan, the back plan, horizontal, vertical plan, left, right and slanted,

straight or curved. (...) These are the faces of the sensory block²⁹⁶.

From this we can understand the notion that the house gives the body a sensory block of intentions and experiences that go beyond the strictly visual. These experiences in continuity and construction act as reference for the body, and as structure for the body's own construction in life. It lends it a durable existence. The house participates in a whole becoming but is itself the body's becoming.

The territory-house system transforms a number of organic functions - sexuality, procreation, aggression, feeding. But this transformation does not explain the appearance of the territory and the house; rather it is the other way around: the territory implies the emergence of pure sensory qualities, of sensibilia that cease to be merely functional and become expressive features, making possible a transformation of functions²⁹⁷.

From Deleuze's words we can surmise that the house, the space, the territory influences the human body and the development of its expressive activities, which in turn change the function of the space itself. The construction of space makes the body susceptible to feelings and perceptions which feed and develop the body for life. 'The body expands in the house'.

When we refer to space, we refer to a universe that supports the whole space; a created environment, a constructed nature that comes from a philosopher who is from inside the place and the population he is serving. To them the creator will offer the space and also a population and place from within his inner self. The space sensorises its effect on the inhabitant. As Deleuze says, 'art begins not with the flesh, but with the house. That is why architecture is the first of the arts.'²⁹⁸ Space is made of and organised by sensory qualities. It

²⁹⁶ Deleuze, Gilles; Guattari, Felix. *Qu'est-ce que la Philosophie?*. Paris, Minuit. 1985, pag. 158 - English Translation *What Is Philosophy?*, translated by by Hugh Tomlinson and Graham Burchell, Colombia University Press, .

²⁹⁷ Deleuze, Gilles; Guattari, Felix. *Qu'est-ce que la Philosophie?*. Paris, Minuit. 1985, pag. 162. English Translation *What Is Philosophy?*, translated by Hugh Tomlinson and Graham Burchell, Colombia University Press, https://books.google.co.uk/books?id=sk4xBgAAQBAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q=sexuality&f=false

²⁹⁸ Deleuze, Gilles; Guattari, Felix. *Qu'est-ce que la Philosophie?*. Paris, Minuit. 1985, pag. 164 English Translation - *What Is Philosophy?*, Colombia University Press, translated by by Hugh Tomlinson and Graham Burchell,

is by inhabiting this space that the body constructs and expands. The house participates in a full sensory becoming. Everything is in play (including technique) between the sensory compounds and the aesthetic composition plan.

The compound feeling, made of percepts and affects, deterritorializes the opinion system which reunited the dominating perceptions and affections in a natural, historical and social milieu. But the compound feeling reterritorializes in the composition surface from which it erects its houses, and presents itself there as fitted settings or as joint planes surrounding its components, - landscapes turned into pure percepts, with characters becoming pure affects. And at the same time the composition plan leads the senses into a higher deterritorialization, with the appearance of a kind of offsetting that opens it up and cuts it into an infinite cosmos²⁹⁹.

Architecture cannot survive without creating new percepts and affects. Architecture is a sensory variation (percepts and affects), a functional variation (a practical order) and a conceptual variation (thought on things), in which the three places are in mutual correspondence, organised as a network around a notion of architecture. The perceptions and sensations facilitated by space encourage and renovate brain functions.

And that 'I' is not merely the brain's 'I conceive' as philosophy; it is also the brain's 'I feel' as art. The sensation is not less brain than the concept.

(...) the sensation itself vibrates because it contacts vibrates: it is Monument. It resonates because its harmonies resonate. the sensation is the contracted vibration, turned quality, variety. This is why the brain-subject, here, is referred to as *soul* or *force*, since only the soul retains contracting what matter dissipates, or irradiates, advances, reflects, refracts or converts.³⁰⁰

https://books.google.co.uk/books?id=sk4xBgAAQBAJ&printsec=frontcover&source=gbg_summary_r&cad=0#v=snippet&q=flesh&f=false.

²⁹⁹ Deleuze, Gilles; Guattari, Felix. *Qu'est-ce que la Philosophie?*. Paris, Minuit. 1985, pag. 173.

³⁰⁰ Deleuze, Gilles; Guattari, Felix. *Qu'est-ce que la Philosophie?*. Paris, Minuit. 1985, pag. 185.

The perceptions and feelings, or the sensory qualities of the work, are always present in the brain. They become a composition plan. To feel is to create, the feeling fills up the composition plan. Feeling coexists with creation's embryonic tissues.

The relationship of the subject with *another* is necessarily according to a relationship to a 'I'. When that other is transformed into a special object he occupies the subject's place and the 'I', on the one hand, occupies the place of the object. The object occupies the place of the subject and the subject becomes the 'I' of the object. The special object becomes the subject of the 'I' as object.

The architectonic creation happens in the architectonic space, as it is here that the body is constructed. It is through the action of the house on the body and of the body in the house that man is endowed with sensory qualities. and that man is constructed and projects life.

Today there is a lack of sensory qualities and the inversion in the organisation of space and territory. Spaces are constructed which lack sensory qualities; they lack sentiment and are made for the masses. They are abstract spaces organised to crush, using available technology to make them attractive. Everything becomes reduced to a generic notion of inhabiting the space and the place.

As stated by Kenneth Frampton, 'the universal megalopolis is clearly adverse to a dense cultural differentiation. It aims in fact to reduce the environment to pure merchandise'³⁰¹.

By forcing this hyper-modern man into increasingly bigger performances, it all comes down to letting ourselves be authentic and be only famous, but being famous often appears to become more important than being authentic.

In various sectors of architecture importance shifted not to thought off space to meet the specific needs of each place and individual group, constructed from each programme, function or the specific needs of each place, stimulating individual creativity, but rather the space that meets the demands of fashion and reflecting a generic global way of life, according to current magazines.

³⁰¹ Frampton, Kenneth, *Prospects for a Critical Regionalism*, Perspecta: The Yale Architectural Journal 20, 1983, p. 147-162; in: Nesbitt, Kate, *Theorizing a new agenda for architecture: an anthology of architectural theory*, 1965-1995, Princeton Architectural Press, p. 519.

Architecture, or the way of thinking and making architecture, has gone through a global homogenisation process in which the way of creating and thinking architecture is confused with general and global thought concepts that have been translated into a generic form of organising space. In principle, architecture is not the application of abstract forms or concepts to people and places. Architecture is not a form in itself; it is knowledge and thought about places and functions and the constructions of connections between people, places and functions. It is a notion of a specific construction of coexistence between people and places in performing a function and that is translated into a material object. It is thought of matter stemming from and addressed to people and places performing specific functions.

Architecture is creation and not the will to truth; it is the coexistence of relationships, of connections between people and places performing the action of the body while carrying out a function, materialised in an object endowed of sensory qualities, and constructed from an aesthetic organisation in order to pass on percepts and affects. As Deleuze states, 'art does not think less than philosophy, but it thinks through affects and percepts.'³⁰²

Architecture crosses lines of flight that go from the house-territory to the town-cosmos³⁰³. These lines of flight which are formed in architecture make the places but at the same time dissolve them. The Malagueira project is an example of this. Its scale and forms of organising space, it crosses the vernacular identity of the place with architecture's modernity, the locality and the global. The conclusions drawn following the Study into Portuguese Popular Architecture were not alien to this proximity between the vernacular and the modern. Architecture is created from sensory plans. The walls that define architecture are made of senses which act on the body.

The examples are varied, any architecture magazine can provide a good selection, but the best is arguably what Vittorio Gregotti declares about Siza:

It's all this that makes the work of Álvaro Siza so different, so oblivious of the processes of architectural production of this time that seeks membership in the globalism of the markets and of the techniques, in the success as

³⁰² Deleuze, Gilles; Guattari, Felix. *Qu'est-ce que la Philosophie?*. Paris, Minuit. 1985. pag. 61.

³⁰³ Deleuze, Gilles; Guattari, Felix. *Qu'est-ce que la Philosophie?*. Paris, Minuit. 1985. pag. 165.

competitiveness, in formal infraction as innocuous exception that confirms the rule of mass homogeneous behaviour³⁰⁴.

The answer to this reality and to knowing oneself better lies in the necessary premise '*Know thyself*'³⁰⁵. People need then to know how to distinguish between things³⁰⁶, as real human beings should do. This bifurcation should be the humanity, the Self conscience, the concept of the Self. Therefore, in order to know the reality it becomes a priority to live in collective life, to actively participate in it. To build up an acting subject, able to *Feel*, able to *Think* and to *Act*.

Siza may be taken as an example. In spite of his work, of his curriculum and his solicitude, his own words below can help to understand that he is deeply rooted in and fully informed of his place; he knows his territory and himself well.

Yes, existentialism is something that is almost no longer spoken of, but it isn't something that is gone, nor is it a thought that isn't included in today's way of thinking. I don't know what sense architecture is seeing, but what I find important in architecture, is the attention to how people live and to how they want to live. The balance is always variable, ambiguous... It has always some lines of force which we must try to understand... One of the problems with architecture is the understanding of what is happening, and what is happening is always persistent and innovative. We work in the midst of this, and I believe we must be attentive to these two aspects, not only conservative, not only innovative just for the sake of innovating. Innovation happens when there is globalisation. This is a very ancient fact, but nowadays it is the talk of the day³⁰⁷.

Feelings and perceptions³⁰⁸ work increasingly towards the understanding of ourselves and of the world around us. They allow the understanding of other

³⁰⁴ Siza, Álvaro, *Immaginare L'evidenza*, Gius, Roma, 1998; Tradução portuguesa: *Imaginar a Evidencia*, Edições 70, p. 10.

³⁰⁵ Rodrigues, Maria João Madeira, 2007, Lectures.

³⁰⁶ The thing as a phenomenon of human comprehension; the comprehension of the quality in things; the concrete awareness of oneself and of the other.

³⁰⁷ Interview of Álvaro Siza Vieira by António Oliveira, 2008.

³⁰⁸ Sensation is a resonance imprinted in body and mind of something which is felt. Perception is stability (the understanding of place) and movement (the understanding of time) as an intellectualised phenomenon. Its purpose is action. A sensation is transformed into perception and into meditation. When people understand they are capable of judging.

perceptions which give us a definition of the world – a complex structural perception. Complex organisms which involve our own Self where there is no distinction between body and mind. One does not exist without the other; both are an identity, in deepness (spirit) and in form (body); an individual is the pre-character, an organicity³⁰⁹.

To feel it is almost to think, as it is already cognition, and it represents knowledge through the act of feeling. Affective life is increased by this process. Self-esteem, self-respect, love of the world, all are part of the affective, emotional life. Without feeling people do not participate, and what people fear most is their own disappearance as subjects³¹⁰. Existence is the natural enhancing of one's selfhood. As Siza states when interviewed by Laurent Beaudouin and Christine Rousselot³¹¹

(It) had a great influence over the evolution of portuguese architecture; it was in a certain way used for tourism projects...For us, the important thing was getting to know the country, the different cultures and relations between peoples' lives and their habitat. It's information, a quite useful knowledge, very important, but nothing else. It's not a formal model. I don't accept the influence of Traditional Architecture as a formal model, but as a sum of experiences, very time consuming, of adapting to the environment, reflecting also the transformations of that relationship. Considered this way, that

Representative life is the life of comprehension and understanding. Sensations are elementary psychical facts and tend to be combined inside our brain. Concepts and general ideas are organised through these reflected combinations. (Deleuze, Gilles; Guattari, Felix. *Qu'est-ce que la Philosophie?*. Paris, Minuit. 1985).

³⁰⁹ The way people know the world happens through a duality of body and spirit (the intellect). The spirit is within the body people inhabit and these are inseparable. People are made of the memory which is the capacity to retain emotions in their brain as a repository of their life. People's habits rule their life. Through their habits people learn, even their physical condition. People have the habits of their bodies, and with their body habits they develop the possibility of a habit to process itself through behavioural habit. It is not enough to assimilate space and time, there is the need to associate both of them. The possibility to bring out other memories to enrich the first memory – attraction and attention. (Deleuze, Gilles, *Francis Bacon – Logic de la sensation*, Éditions du Seuil, Port. Trad.: Francis Bacon *Lógica da Sensação*, Orfeu Negro, 2011).

³¹⁰ Malraux, Andre, *La condition Humane*, editions Gallimard, 1933; tradução portuguesa, *A condição Humana*, livros do brasil, 2001, p. ex. 124.

³¹¹ *A Arquitectura Popular em Portugal*, Lisboa, 1961, editado pelo Sindicato Nacional dos Arquitectos, 2 Volumes.

interests me. Understand the relations between the forms of life and the architecture is very useful, not to devise proposals of organising spaces, but for understanding concrete problems of a society³¹².

The Quinta da Malagueira project shows an extreme concern about feeling the sense of the people, of projecting an ideal which is individual (the inner space) and at the same time collective (the new neighbourhood) – a *collective archetype*.

There is here, in some principles, an obvious split with the Modern movement, its established inherent principles and this new form of creating architecture. It is in the latter that a change is felt in terms of the content of architecture, of paradigm, of abandonment of the principles inherent to the Modern movement. This split is translated into a different understanding of the human being and its relationship with the object. Apart from performing a function, the object refers to the living world. The object is part of the sensory world and it has an intersubjective character with the subject. It is part of the immanent multiplicity of the subject through its perceptive-affective phenomenological process.

From this knowledge of existence and by living and feeling, human intelligence grows in a process without interruption and shows that together with the ability of understanding, there is one of acting and of thinking, an adaptation of the consciousness of each living being to his environment always more precise, complex and flexible. Based on this, intelligence, in a worldly sense, is meant to assure the perfect insertion of the body in its surrounding environment, to represent all exterior relationships of the self, in short, it is meant to think on the *matter*³¹³.

His thinking, by experience, that choices are made and which works will become references, are determined by a type of Darwinian selection which leads to the accumulation of thinking and to the construction of the thinking and of what is real. The intellectual form of a living being has been modelled

³¹² Machabert, Dominique, Beaudouin, Laurent, *Álvaro – Une Question de Mesure*, Groupe Moniteur, Département de Architecture, Paris; Tradução Portuguesa: *Álvaro Siza – Uma Questão de Medida*, Caleidoscópio, p. 27.

³¹³ Bergson, Henri, *L' Evolution Créatrice*, Paris 1907; Trad. Portuguesa: *A Evolução Criadora*, Edições 70, p. ex. 96.

gradually by reciprocal actions and reactions of each body to its material environments, because people apply the form of their thought to objects that represent life. The visions they have of things are always mastered by the perceptions they have always had, and these will consequently condition those in the future. Sensations, feelings, volitions, and representations are shifts which divide their existence but at the same time, and successively, colour it. They are relentlessly committed to change.

The book about Popular Architecture in Portugal³¹⁴ reflects these concerns to a degree. It attempts to survey the territory, how people feel and how they live. While developing Quinta da Malagueira project Siza addresses these same concerns. The way of living is not indifferent to the way of doing an architectural project.

Siza states that the idea in the place.

When I first visited the twenty seven hectare site for the project, I had noticed several presences. First of all, the clandestine quarter of Santa Maria, whose steepness of the land conceals the road to Lisbon and some other municipal routes. In between there is a watercourse. Several traces witness several pre-existences: an Arab bath, close to a watercourse, a cork-tree and a tank in a higher position. Moreover, there is also another fundamental element, the Quinta da Malagueirinha, with an orange grove nearby. A road crossed the clandestine quarter, Nossa Senhora da Glória, which still has a school and two old windmills.(...)From this place, we can see the beautiful profile of the city of Évora, a city made of granite and marble (which is a rare feature): and the cathedral, the Roman church and the neoclassical theatre rise.

I have started to study the great vitality of the Santa Maria quarter, stimulated by the presence of small commercial activities. People leave home to get water from the water springs, to go to school or to go to some other quarter, and therefore, over time, they have left traced across the field the routes which were more convenient for them. These very clear traces would also help to explain behaviours and the topography and indicated the possibility of transformations and relationships. It soon became clear that the connection between the two clandestine quarters was one of the fundamental issues in the project. Then, to favour the invisible movements between the fields and the Lisbon road, I have decided to also trace the north and south axes, which extend

³¹⁴ A Arquitectura Popular em Portugal, Lisboa, 1961, editado pelo Sindicato Nacional dos Arquitectos, 2 Volumes.

beyond the Lisbon road via a pedestrian path. This crisscross constitutes the structure for the intervention and the debate over the house was started with it.³¹⁵

Siza shows here his attentions to people's spontaneous movement in their dialogue with the place through time, in order to develop the project. This is a spontaneous movement that is fundamental to the notion of project, and which is prior and preponderant in relation to all concepts of architecture or territory. The perception of the body over the territory is fundamental for the understanding and it conditions its experience on space. This perception is alien to concepts, it is pre-conceptual perception Siza uses in order to develop the project. The latter is developed from the notion of the body which acts on space over time in a similar perspective of existential action: the body that acts on the architectonic space through time and without any reference to pre-conceptual ideas.

In a way the same understanding that Heidegger refers to about the human being, a 'pre-ontological understanding of the being,'³¹⁶ is the understanding prior to concepts about man, a pre-philosophical idea of man. As Deleuze says, 'it implies seizing the matter of the being.'³¹⁷ Proximity between the observer and the observed reality rejects modern era anthropocentrism whose measuring and calculating of rationality would have radicalised the theory that man is the measure of all things (Heidegger, 1952). It would be aesthetic sentiment to overcome anthropocentrism. And these two notions would develop from Heidegger's phenomenology, whose text *Bauen, Wohnen, Denken* (Building, Dwelling, Thinking) gained considerable significance in the field of architecture.

In Deleuze's words 'with the plane of immanence not operating with concepts, it implies a kind of blind experimentation'³¹⁸. We cannot know anything by concept unless we create it first, that is to say, we build it on an intuition, on something that is sensed by the body. To know oneself and amaze

³¹⁵ Siza, Álvaro, *Imaginar a Evidencia*, Edições 70, p. 113, 115.

³¹⁶ Heidegger, Martin, *Was heisst Denken?*, (1952), in Gesamtausgabe, Bd. 8, Frankfurt, 2002; Port. Trad., *Ensaio e Conferências*, Petrópolis: Vozes, 2007.

³¹⁷ Deleuze, Gilles; Guattari, Felix. *Qu'est-ce que la Philosophie?*. Paris, Minuit. 1985. pag. 61.

³¹⁸ Deleuze, Gilles; Guattari, Felix. *Qu'est-ce que la Philosophie?*. Paris, Minuit. 1985. pag. 41.

oneself, 'amaze oneself through being;'³¹⁹ learning to be by sensing and learning through thinking. This allows a different vision of the human space that rejects the contemplative distance in order to develop a dwelling concept, and it heightens the importance of sensory awareness and a multi-sensory experience.

Let us take the most evident of internal states – the visual perception of an architectural object. As a person moves towards and through an architectural object, his/her state of mind and being dilates continuously with accumulated experience (the duration), as a snow ball effect. A sudden change imposes a new attitude and a new direction to the body. The apparent discontinuity of psychological life is due to the fixed attention to the object. A series of discontinuities take place where the perceived object works as a first act each time. But this discontinuity is singled out in a background where these objects are felt, created, designed and built, and where they lie separated by their own intervals. *They are like cymbal sounds heard from time to time in a symphony*³²⁰. Our purpose is fixed in them, and each one is the most illuminated spot in the swampy area of all that one feels, thinks, wants and is in a given moment. As Vittorio Gregotti states:

To imagine means to recall what the memory writes within us and to set that against all demands and conditions, but also to elevate those demands and conditions to their true complexity, and eventually restore them within the oblique simplicity of the project.³²¹

Or as Siza Vieira states in his preface to Jacinto Rodrigues's book:

The architectonic creation is born from an emotion caused by a moment and a place.

The project and construction require the authors to detach themselves from that emotion, in a progressive distancing – transmitting it totally and in a concealed way (...)

From that moment on, the emotion belongs to other(s).
The text by Jacinto Rodrigues demystifies the idea of sudden

³¹⁹ Deleuze, Gilles; Guattari, Felix. *Qu'est-ce que la Philosophie?*. Paris, Minuit. 1985. pag. 15.

³²⁰ Ibidem, p. ex. 132.

³²¹ Gregotti, Vittorio, *O Outro*, in Siza, Álvaro, *Imaginar a Evidencia*, Edições 70, Março 2000, p. 9.

inspiration, as an explanation of the drawing. It reveals the drawing as a result of total concentration, of the attention to all things, antagonistic, and yet converging; made of progressive and interdisciplinary dependency.

This seems to be the only path to every summary, compact to become Form, i.e., understandable and functional: Beauty³²².

Through Siza Vieira's words we become aware of a spatial notion and a way of making architecture prior to preconceived ideas and global concepts of form. He offers a notion of architecture internal to all that is present in the place and to people who inhabit it. His notion of architecture stems from the relationship with the things and the people in the place and it performs a function for those people and that place, while still offering them beauty. Siza creates architecture from his understanding of people in a given place.

His is a notion of architecture that comes from emotions triggered by his understanding of people's dwelling in a given place. It is a notion architectonically constructed by sensory qualities in order to be experienced and lived, through these qualities, informed by the people and the place. This sensitivity is in line with Heidegger's relevance of the natural context which inspires reflection and new creative strategies to the space. And the Quinta da Malagueira project illustrates this architectonic process perfectly. It shows how to create based on a relationship with local things rather than an external and global language. This sensitivity to the context presents a new way of understanding reality in its ethical, aesthetic and scientific value, as a conceptual and technical instrument capable of instigating reflection and creative strategies to address spatial and aesthetic issues in architecture.

Still, as Jacinto Rodrigues's states regarding Quinta da Malagueira project:

[It] is perhaps a 'paradigm' to urbanism in Portugal.

In fact, it is the first time that a deep form is parted, with 'schemes', with the reduction of modern 'syntax'. Indeed, the dominant urbanism in Portugal uses degraded concepts. This almost applies to the simple engineering of transportation in the arithmetical implantation of algorithmic screens. The architect is

³²² Vieira, Álvaro Siza, Prefácio in: Rodrigues, António Jacinto, *Álvaro Siza/Obra e Método*, Civilização editora, Porto, 1992, p. 37.

reduced to reproducer of housing modules that implant themselves in turn in a “model” of the communication network. There is no opening to the morphogenesis of the future development of constructed agglomeration. And also, no concern in relating to the new network of symbolic and historic values. In Malagueira, Siza opposes himself to that stiffness of the modern.³²³

In Siza there is no established language nor a method of creating language. There is an answer to a specific problem, of which he is part, to discover *a way of doing*, to find the best solution. As he remarks, Gregotti expresses it as well as the Portuguese poet Fernando Pessoa when he writes in his conclusion, 'What I am, what I do, what I cannot do, it is like a terrace over something else, it is the thing that is beautiful'³²⁴. The architecture of a given situation means to me, an architecture which does not have an established language and which does not establish any language. It is an answer to a specific problem, to a situation of transformation in which I participate without pre-defining an architectural language, because my work is simply a participation in a movement of transformation with far greater implications³²⁵.

This drawing reveals Siza's search for transformation, the search for the process, the investigation into the transformation, the conciliation.

³²³ Rodrigues, António Jacinto, *Álvaro Siza/Obra e Método*, Civilização editora, Porto, 1992.

³²⁴ Pessoa, Fernando, *Tabacaria*, Guerra e Paz.

³²⁵ Machabert, Dominique, Beaudouin, Laurent, *Álvaro – Une Question de Mesure*, Groupe Moniteur, Département de Architecture, Paris; Portuguese translation: *Álvaro Siza – Uma Questão de Medida*, Caleidoscópio, p. 26.

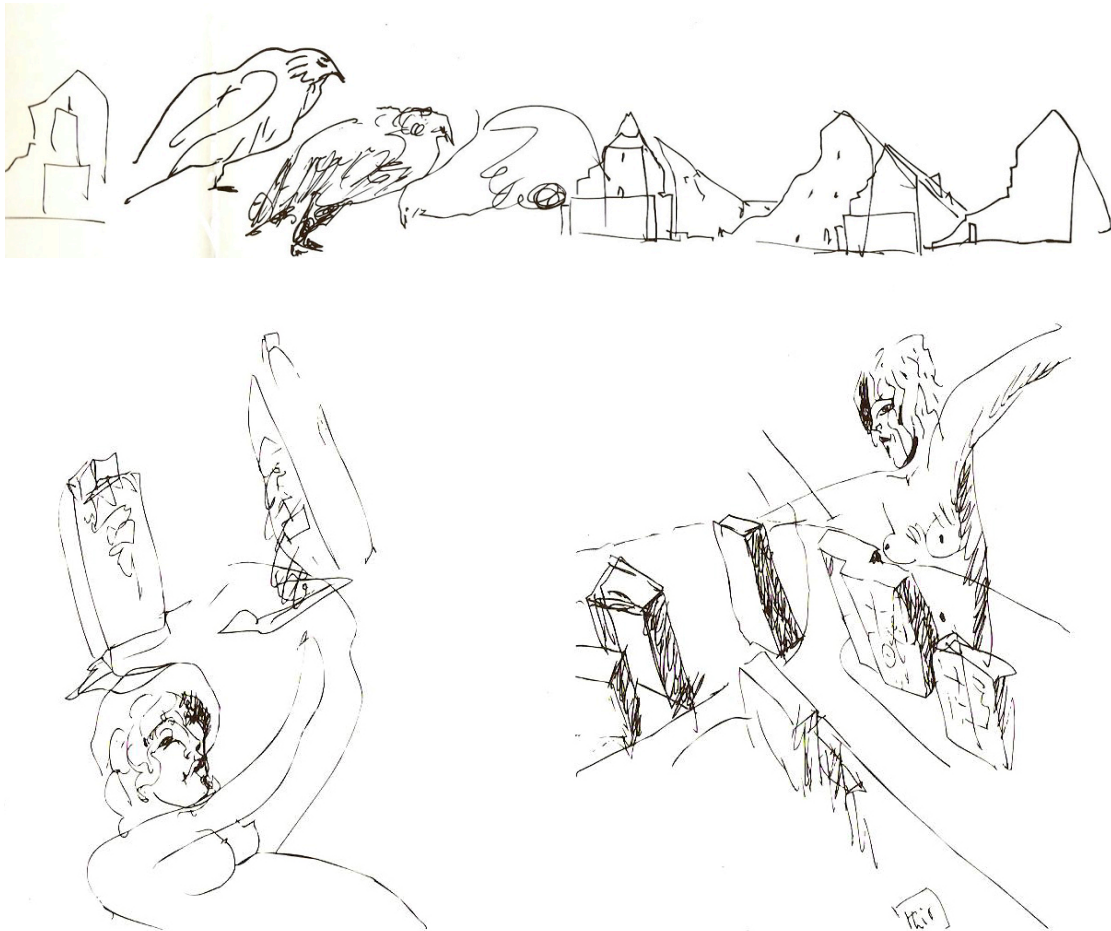


Figure 95: Sketchs by Siza Vieira.
Source: Rodrigues, António Jacinto, *Álvaro Siza/Obra e Método*, Civilização editora, Porto, 1992, pages 10,11 and 13.

It is with the past, including the natural disposition of the soul, that people desire, want, and act.

This course prevents the consciousness from going through the same conditions repeatedly. The circumstances might be the same but it is no longer the same person who acts, as he/she is in a new moment of their life and history. Our personality, which is sculpted every instant by our own experiences, changes radically. It grows, develops and matures continuously. Each experience is a new fact adding up to what existed before. It is the original moment of a story, itself not less original. Experiences have a crucial role in the creation of the Self.

To predict is to project into the future something that people have perceived in the past, or to set for later a new reunion, in a new order of pre-understood elements, but what has never been perceived. This is what Siza does when he states that architecture does not have an established language

that is existence, along with it that constitutes the process. This is what he did in the Quinta da Malagueira project with the place, with the people and with himself. He created that collective archetype which represents in Portugal a turning point in the way of creating architecture.

This turning point goes far beyond the principles of truth, moral and order of the Modern movement. Although Modern movement architecture has a social character, here one refers to a different social point view whereby the ethical is not sacrificed to the aesthetic. Aesthetics is built from a way of creating architecture, in which the aesthetic and the ethical are intertwined in the process. But this turning point is also below the new moralism of Post-Modernism, of Relativism, and of its populism, its irony and its iconography.

What is in question here is much more than the dichotomy of Modernism versus Postmodernism, of a certain Classical naivety versus Romantic sentimentality. What is important to us is what is happening and what lies in between; it is what stays in and what comes out of life, the meaning of life, it is the *emföhlung*³²⁶. It is the architect seriously taking being human as a fundamental condition, but it is also a giving to yourself; it is a background position in front of the natural truth.

Just as the talent of the creator is formed and deformed, it is changed under the influence of his very own works. What people make depends on what they are. It should, however, be added that up to a point people are what they do and that they create themselves to be continuously. This self-creation is the more complete the more carefully people think of what they do. Reason is not applied here as geometry, with impersonal premises given beforehand and only one impersonal conclusion being asked.

Every creation starts by being procreation: if the physical pain of delivering is followed by the ecstasy of having a living being, every creation should be made in joy, even if melancholy, doubt, and anguish proclaim the enthusiasm of winning. In *L'énergie spirituelle*, Bergson states:

Joy always proclaims that life had good success, that it has gained ground, accomplished victory; wherever there is joy, there is creation; the richer the creation, the deeper the joy. In

³²⁶ This term is used by Heidegger to refer to empathy and total fusion between Man and Object.

inverting the formula, one could say that where there is joy,
there is creation.³²⁷

As Siza remarks regarding Quinta da Malagueira project:

[It] is necessary to realise that the first hundred houses were to be allocated to people who came from rural areas, and therefore they still had, in spirit, their rural models. Therefore, the elaboration of a terrace house is something rather complex and articulate than the dichotomy between the vernacular model and modern movement, constant references, among other.

The most important thing is the tight network that surpasses copiously the limits of architectural culture, of the disciplinary specificity. The whole project development is an interesting story, influenced by the encounter of different origins, of opposing misconceptions of family, which are difficult to relate to fully³²⁸.

If seeking the precise meaning the mind lends to the term 'to exist', one would realise that to any conscious being to exist is to change, and that changing means growing mature, and that in turn to grow mature is to recreate oneself incessantly.

As António Damásio states, consciousness is a mental state in which one has knowledge of one's own existence and of the existence of what surrounds them – if there is no mind, there is no consciousness. The latter is a particular mental state which is enriched by a specific sensation in the organism inside which the mind is functioning. The mental state includes the knowledge that such existence has a given *situation*, that objects and events surround it. 'Consciousness is a mental state to which the process of being has been added'³²⁹.

Étienne Souriau says:

³²⁷ Huisman, Denis, *L' Esthétique*, Presses Universitaires de France, 1994, Portuguese translation: *A Estética*, Edições 70, Lisboa, 1997, p. 198.

³²⁸ Siza, Álvaro, *Imaginar a Evidencia*, Edições 70, Março 2000, p. 127.

³²⁹ Damásio, António, *O livro da Consciência – A construção do Cérebro Consciente*, Temas e Debates – Circulo de Leitores, 2010, p. ex. 210.

In the work of art, in its structure and presentation, and in the proportion of its artistic value, the reasons for a *sui generis* dynamism. The work of great ranks is powerful. The masterpiece is soul agglutinating... It creates a society of which it is the law and the mediating agent³³⁰.

As an example, Man needs the sense of his own existence, of his past and present to be able to visualise his future. Man has the need to live the sense in itself, in order to possess the consciousness of himself and of the Other.

In Quinta da Malagueira project, Siza's creation reads time and space, through the typological continuity of architecture; it captures the permanence of the human being in that place, in that city, in that region. It provides continuity to the place and to the city. Yet it never loses the sense of a new place, and lends a place to the transcendent and to the dream. It belongs and makes others belong.

Simultaneously, the house, as an open shelter to appropriateness, allows the identification of the subject, to possess the conscience of Itself, and therefore of the Other. It allows the establishment of other, and it allows us to create ourselves, to be conscious of Ourselves and Others.



Figure 96: Quinta da Malagueira Social Housing. The relationship with the city of Évora.

Source: Author's Photography, August 2008.

Souriau, Etienne, *La Conditions Humane vue a Travers L'Art*, Paris, C.D.U., 1964, p. 98.



Figure 97: The city of Évora. The relationship with the Malagueira Project.
Source: Author's Photography, August 2008.



Figure 98: Quinta da Malagueira Social Housing. The relationship with the city of Évora.
Source: Author's Photography, August 2008.



Figure 99: The city of Évora. The relationship with the Malagueira Project.
Source: Author's Photography, August 2008.

Or following Décio Pignatari's view, as he states:

It is by opposing the issuer's repertoire, or its interpreter, embodied in the message, and the receptor's repertoire (an historical and dialectical confrontation that original issuers and receptors have already disappeared centuries or millennia ago), that the significance of architecture flows. One could say, the receptor answers the issuer's message with a counter-message which will, in turn, influence the issue of a subsequent message. When the second stops operating (by lack of use), the first starts imposing himself, and the utilitarian sign assumes the

category of a cultural sign, so to speak, increasingly becoming a sign.³³¹

Or even the poet Fernando Pessoa, as he writes:

“This, who docked here
Was, because it wasn't, being.
Its lack of existence was good enough for us
Because it did not come, it came
And created us.”³³²

Transposing this to the Quinta da Malagueira project, the actual village had many natural and created presences. This location has always been a target for many interventions, many of which were still on the site when the project started, namely the clandestine neighbourhood of Santa Maria, the existent water line and nearby Arab baths, a cork oak, a communal washing tank, the city view - Évora with its granite and marble construction, its impressive cathedral, romantic church and neoclassical theatre. These preexisting structures have been interpreted by Siza Vieira and have inspired the creation of a new architectonic poetics. Messages interpreted by Siza together with his technical and intellectual knowledge and his sensibility have led to a new poetics, a new spatiality that would be inhabited by people who in their daily lives inhabit this space and are obliged to communicate and be subjected to new messages. The latter emerge from their experience of inhabiting that place and from new comers they come across.

To create is an involuntary act moved by sensibility and represented to oneself and to others, it is a vision of the world. Communication starts with that windfall of discovering the other. That nature will differ according to the referenced world. The world of creation comprehends background and shape, immanence and appearance.

Creation defines perspectives over life, conferring valorisations. These valorisations are aesthetic and point to feeling, to be experienced aesthetically. Its prime necessity is an aesthetic conscience.

³³¹ Pignatari, Décio, *Semiótica da Arte e da Arquitectura*, Editora Cultrix, São Paulo, 1995.

³³² Pessoa, Fernando, *Mensagem*.

Architecture as a discipline accomplishes its role by achieving its mythical needs and those of the collective archetype³³³. Architecture also reflects a sense of belonging, and making belong somewhere, a social order, a human order or even a *spiritual* order.

It is a distinctive feature of the modern man having for such a long time praised the condition of nomad: he wanted to be free and conquer the world. Today, on the contrary, one starts to understand that true freedom entails the belonging, and that to inhabit means to belong to a concrete place.

To inhabit means to be in peace in a protected place. To inhabit means to gather the world in a concrete construction or something, and that the archetype of constructing is *umfriedung*, or the surrounding. The accomplishment is the function of the work of art, in opposition to the abstraction of science³³⁴.

Architecture as an object that belongs and transforms a site into a *place* leads to an environment in the environment, and as object that makes belonging a subject, that achieves it, surrounds it and, at the same time, makes him feel elevated.

As Phaedrus says in the dialogue with Paul Valéry in *Eupalinos ou L'Architecte*, 'Tell me (since you're so sensible to the effects of architecture), haven't you noticed, there are, among the buildings that surround us, the mute, the talkative and the singing ones. The last ones are rare and result from the conjugation of the architect's talent and the favour of the Muse'³³⁵.

³³³ Symbolic interpretation of a way of social life.

³³⁴ Norberg-Schulz, Christian, *Genius Loci*, Electa, Milão, 1986, 2.^a ed.

³³⁵ Valéry, Paul, *Eupalinos ou L'Architecte*, 1921; Tradução portuguesa: *Eupalino ou o Arquitecto*, Fenda, Lisboa, 2009, p. 34.

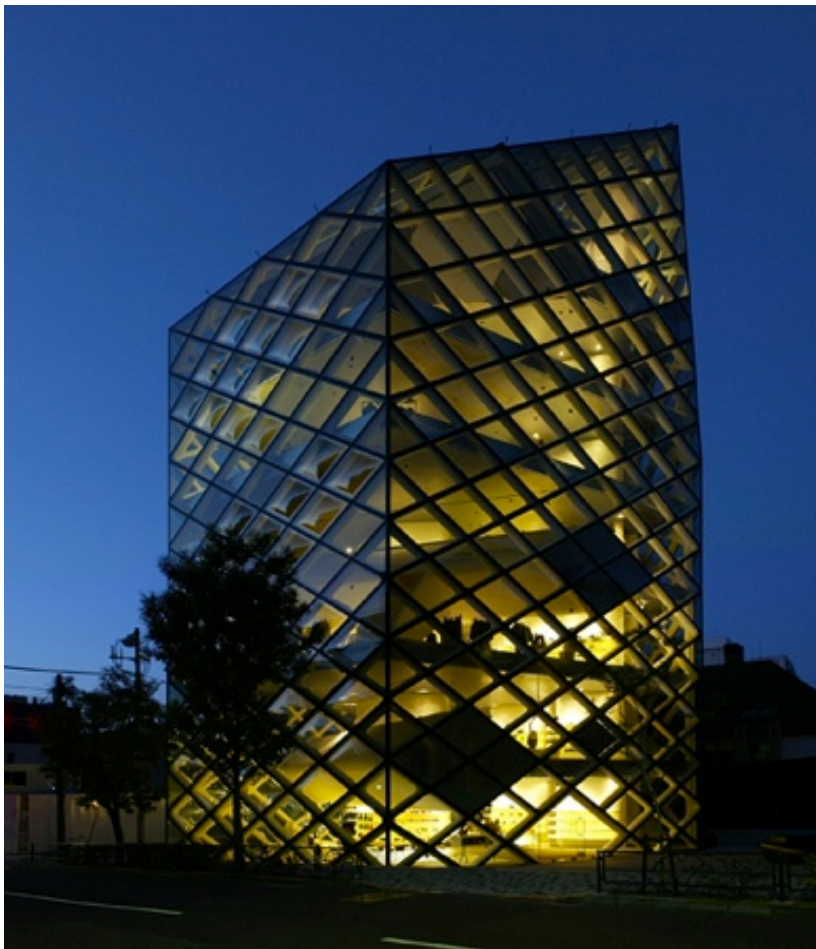


Figure 100: Prada Epicentre in Tokyo, Herzog & De Meuron, 2003.

Source: <http://www.floornature.com/projects-commerce/project-prada-epicentre-in-tokyo-herzog-de-meuron-2003-4654/25-08-2001>.

Despite that architecture, which has started as a humanising phenomenon, belonging and making belong, and achieving its mythical social role, has become a significantly individual phenomenon. With the work of the author, fashion as a typifying model, and the transformation of masters into stars architecture risks becoming image only. Architecture has a meaning – to belong to something, either to a *spiritual* or a human order. Architecture started as a social phenomenon, transforming itself into an individual phenomenon. This model represents the actual moment of today's society undergoing a permanent mutation. Major importance is given now to consumerism, the global world, the media, the ephemeral and superficial, where modern cities tend towards an apparent normalisation showing the same pathologies which result

from this model of development - a consumer society whose perception is in constant mutation. In contrast one might seek new perspectives on society, based on new paradigms and reflecting upon the task of the architect and architecture in the complexity of the moment. Through that, other ways of affection might be found, or of instigating change towards a different era, which could inaugurate a new *time-space* and build an Architecture which seeks new ways of affection (space, time, form, essence) towards Man, and his *topos*³³⁶.

Architecture could be redirected to *wake up* a society alienated by the banal and by appearances instead of the essence of life, and to find a new connection with Man which frees him from superficiality. This connection would be possible by redirecting the path of architecture by inverting the process, by going back to the essence of architectural creation – the quest for an idea of the world, a view of Earth. To achieve this it would be necessary to look back and to *unlearn*, in order to create something that might be considered pioneering, to create some other place or reach a new depth that could free Man from this numbness and provide him with a *new feeling* (as in *Derrida's construction and deconstruction*, or *Deleuze's difference and repetition*). Society is currently going through one of these phases of simultaneous destruction and creation³³⁷.

Yet it is the sense of being which belongs to the understanding of what can lead to that. In order to build, it is necessary to deconstruct first, so there is an understanding of the world and of ourselves. And from here to create something better, new each time as in a metamorphic process of growth, the acceptance of a singular existence. Also the incurrence of topologies where place is fixed.

Returning to our case studies, the SAAL projects and Quinta da Malagueira, and referring to Alexandre Alves Costa³³⁸, he states:

³³⁶ Meaning the idea of place.

³³⁷ Francastel, Pierre, *Art et Technique aux XIX^e et XX^e Siècles*, Paris, éd. de Minuit, 1968; trad. Portuguese: *Arte e Técnica nos séculos XIX e XX*, Edição «Livros do Brasil» Lisboa, Coleção Vida e Cultura, Lisboa, Janeiro de 2000, p. ex. 89.

³³⁸ Alexandre Alves Costa was born in 1939, in Oporto. He graduated in architecture at Escola Superior de Belas-Artes do Porto (ESBAP), in 1966. He worked for Álvaro Siza. He has been a lecturer in History and Architecture since 1972. He is Professor at the Faculty of Architecture of Porto (FAUP), and guest lecturer at the Department of Architecture of the University of Coimbra. He was a member of the team who set up the designed the Degree Course in Architecture at FAUP, and Director in the Degree Course in Architecture at the

In Oporto, architects have had the first opportunity to work in the city centre in 1975. The action of the brigades from Oporto had an underlying criticism regarding the big urban planning of the modern tradition, pointing to a new kind of urbanism, adequate to a new culture and a new era: the plan was constantly assessed and changed by its own application, the less stiff plan, more fragmented, more pragmatic, regarding the conflict of interests that rules the contemporaneous city. The SAAL projects in Oporto actually integrated in what the Italian reformist planners designated as *a third generation of plans*, made not for expansion, but for the consolidation and planning of the city. With SAAL, the Portuguese Revolution has been observed to have taken part in the field of urbanism and architecture, together with the past and the future, with the modern and post-modern condition. / The importance of the SAAL project was immediately taken by European criticism. Álvaro Siza was called to Évora³³⁹, Berlin³⁴⁰, and The Hague³⁴¹, not only by his recognised and evident talent, but also because of his identification with SAAL. His projects for those places, together with the intervention of São Victor, in Porto, constitute the most expressive materialisation in collective thinking of which he was an important protagonist, and that has had place during these intense two years.³⁴²

Siza places Southern architecture in the World map.. Until then, the panorama had been dominated by the North, by Modern movement architecture. Siza has changed the map of peripheral architecture and has launched the cultural regions that so far had been peripheral in terms of architectural culture. Siza presents an alternative form of creating architecture with themes that go far beyond the themes of modernism. The SAAL projects represented that alternative way of creating architecture. It was a pioneering experience, a type of methodological experience that allowed for an architectural debate, new references and new perspectives on architecture.

University of Minho. Following the 25th April revolution in 1974, he was part of the Coordinating Team of SAAL / North. He was also an Adviser of the Portuguese official delegation to the United Nations Conference on Human Settlements – HABITAT, Vancouver, Canada in 1976.

³³⁹ Malagueira Project in Évora, 1977.

³⁴⁰ Bonjour Tristesse in the Neighbourhood of Kreuzberg in Berlin in 1980.

³⁴¹ The Hague project, in Holland, in 1985, he developed the plan for the Recovery of Area 5 of Schilderswijk.

³⁴² Costa, Alexandre Alves, *1974-1975 o SAAL e os Anos da Revolução*,

Following this new debate there was a decentralisation of architecture, the themes of postmodernism, relativism, non-compromise, iconography, cynicism, populism, *anything goes*, the emergence of globalisation, the market economy, mercantilism, the acceleration which brings us to the present. A time of deconstruction and construction.

The way forward now will be to look at the contemporary world in terms of pleasure for life and to face the situation, look with distrust at today's world and be poetic about it. What cannot exist is an impasse, and impasse opens way to redirection.

Architectural design has always contributed towards creating, by anticipation, the ideal picture of qualities and values in which Man has been trying to settle in future generations. Plastic visualisation underlines constantly the altering of ethical, intellectual, aesthetic, ontological and moral concepts, founded on the basis of perception. This is based on the contrast between different forms and based on the concept of a thought generator of spiritual activity. In this way, architecture, is and will always be, through its innovation, justified in its mere existence, founded on the basis of human activity, a *thing*³⁴³ to provide an answer through experience to past-present-future.

Referring back to Alves Costa, he stated that '[a] method considered as a fundamental element of participation for future users was searched for (...), [and it] would be from the start an anthropological place, identitary, relational and historical".³⁴⁴

Primarily architecture is a representation of the world, of its inextricable complexity, i.e. the simultaneous presence of the most heterogeneous elements contributing towards determining each event, where the task is to present each one in an artistic way. Representing the world of architecture in the global world in an artistic way, and then to live also in a different way.

These new connections, which neither depart from nor belong to the individual but to the social group, arise in fact from co-existence. This will be one of the principles of architecture, to create an *atmosphere* that departs from the concept of ourselves. An architecture which takes us seriously.

In Valéry's words,

³⁴³ Heidegger, Martin, *Que é Uma Coisa?*, Edições 70, Biblioteca de Filosofia Contemporânea, Lisboa, 1987.

³⁴⁴ Costa, Alexandre Alves, *1974-1975 o SAAL e os Anos da Revolução*,

(...) an architecture which brings together the three elements that form part of the whole – body, soul and world, - and does so in a lasting way as is characteristic of architecture. This is the most complete of the arts, because it unites and leads to the highest point of Utility, Beauty and Duration³⁴⁵.

Utility means the functional performance of the object, its suitability to perform a given function, but also its utility for the human being. The utility of the urban object as space defining also applies in a dialectical sense with aesthetics, as a search for a methodological strategy that results in a spatiality/its own language immanent of that same dialectics. The aesthetics of the methodological search take on a sense of the spatial and poetical composition, in the referential strategy with the surrounding environment - the place, the culture, the human being, the future; aesthetics also in relation to the capacity of methodological conciliation there is in the development of a spatial concept in view of a beautiful/useful dialectics.

Architecture follows a dialectics between the Beautiful and the Useful. Aspiration to Beauty can only be experienced if the aims are aesthetic. Aesthetic aims bring together a functional need of carrying out a predetermined function. The way to respond to this function varies in space and time. Executing a function in different places can be conditioned in many ways: culturally, socially, ontologically or atmospherically, as well as in layout, light, landscape and so on. Balancing the dialectics of beautiful versus useful should not stem from abstract, generic and global principles or from absolute truths, indeed it should be a specific element of methodological research in every project, every place and every individual. It should stem from this true dialectics between Beauty and Utility. It should not be left to any universal truth that a function is always executed in the same way everywhere; nor should it be left to the notion that a function is always executed in the same way in the same place over time. This dialectics stems from a search into the understanding of a place its people and its becoming; it is a dialectics in construction with people and places. Duration relates to the human being's initiation, to what remains in the continuity and construction of the human being, in the feeling (i.e. sensations and perceptions) experienced with that creation. The duration that applies to the human being throughout his future. Obviously, also the significance of building

³⁴⁵ Valéry, Paul, *Eupalinos ou L'Architecte*, 1921; Portuguese Trad. *Eupalino ou o Arquitecto*, Fenda, 2009, p. 13.

correctly, the tectonic side of architecture, of the good construction of the object, the eternal sense of architecture as presence and ontological significance.

Architecture has taken for granted some of these principles, less enlightened and tested, and it has been evolving from these flaws. It is necessary to unlearn them, to become free of these principles, to redirect architecture into evolving again and make it again centred and rooted in Man and his pleasure in living.

Architecture can create drama in the lifeless stone. I have received with full hands, and with full hands I give. (...) [T]hat terrible word (functionalist) was born under skies different from those that I have always loved – those in which the sun is the supreme king and where men aspire to eternity.³⁴⁶



Figure 101: Le Corbusier, Poème de L'angle Droit, 1947-1953.

³⁴⁶ Le Corbusier, *Poème de L'angle Droit*.

The spirit of the creator should be the search for the inaugural and for authenticity in architecture. And what is this *authenticity*? It is what allows the unveiling of the real Self, its evolving and a new way of feeling.³⁴⁷ The opposite, what is untrue, can only bring a banal life to Man. The *monad*³⁴⁸ sense of reality. The real as true unity and as a cohesive composition. This reality is never isolated; it is always in communication with other realities and it aims to provide an answer to the union between body and soul, a reciprocal action. This reality is symbolised by an aesthetics that aims at an anthological status. This reality is constructed by a space and a time that conditions our perception of things through experience. This is not about an *idealistic* vision of the world, but a diverse inter systemic construction of the world, from a reality thought for the *total-human being* and for a *total-place*.

³⁴⁷ Heidegger, Martin, *Der Ursprung des Kunstwerks*, Vittorio, Klostermann, Frankfurt-Am-Mains, 1977; Port. Trad.: *A Origem da Obra de Arte*, Edições 70.

³⁴⁸ From the Greek, monads means 'unity'. In the work of Leibniz, the monad refers to a simple substance, without parts, that gets into the composite. If monads are, as postulated by Leibniz, true atoms or elements of things, then they are not materials, since they are inseparable and incorruptible. From the inner point of view, they contain not only their attributes, but also the entire universe, which they express according to their point of view. Only man is able to get the harmony of the world that reflects like a living mirror, and only man is able to rise to the idea of the creator.

4.2 Poetically, Man Dwells³⁴⁹

Heidegger's assertion is a reminder of how architecture should think. Bearing in mind the concept of 'dwelling' as living in a space which is sensible and perceptible to the human being, one must *think* and create the architectural space³⁵⁰ based on a *poïetica*³⁵¹ directed to humanity. Again, 'building' must be taken as the act of projecting coherent material which is simultaneously a way of comprehending and a way of acting (in time and in space) conscious of a past, a present and aiming at a future³⁵².

Through the architectural space created, through the value³⁵³ it brings, order is brought to the experience of 'feeling', of creating new desires. From 'dwelling', the architectural work should bring pleasure through aesthetic joy. Architecture, rooted in the being, calls for new ethics, aesthetics and ontology imposed by the creator, and projects a different *harmonious* order, through experience and through the apprehension of the senses, finally provoking a

³⁴⁹ Heidegger, Martin. It dates back to 1930, the beginning of the seminars by Martin Heidegger about the poetry of Friedrich Holderlin. Heidegger starts by suggesting people "listen fully to words 'poetically the man dwells...', it is necessary to give them back carefully to the poem" (2002:165). He means that people should think carefully about these words with the aim of freeing them from possible absurdities and incongruities that may arise from them. Heidegger suggests this is because he wants to establish an interpretative trajectory able to guide them to an understanding about the meaning and the worth assigned to them, so that, in a second moment, he can reach their essence.

³⁵⁰ Space, as receptacle of human activities, non-homogeneous, qualitatively distinct, of physiological type, corresponding to each one of our senses, and aiming at having its reflex on human conscience. It refers always to space-time

³⁵¹ A term created in 1932 by Paul Valéry to designate everything relating to the creation of work in which the language and the communication mode are, simultaneously, substance and form of expression. It is used as a synonym for creating act. (in, Rodrigues, Maria João Madeira, *O que é Arquitetura*, Quimera, 2002.

³⁵² Starting from the total dimension of the life of a human being

³⁵³ Value defines a purpose of behaviour, what people want, not only in a particular sense but in general. It is partly by the acquisition of values that they will be able to achieve, even if in the particular sense, the conception of a purpose. Scruton, Roger, *The Aesthetics Of Architecture*, 1979; Portuguese Trad.; *Estética da Arquitetura*, Edições 70, Lisboa, 1983, p. ex. 164.

sublimation of the aesthetic /experiential instinct. This experiential instinct should lead and refer to the essence of architecture, and it should be the definitive source not just for the one who benefits from it, but also for its creator. One hopes for a sense of responsibility of architecture in the reinvention of this being.

These days the notion has been rooted that architecture is about creating objects, - and it is taught as such, - and reducing the environment to pure merchandise that is to be consumed by onlookers and camera lenses. This notion reduces everything, - the object created and the inhabitants, - to an aleatory consumerism. Everything is visual, the world is facing an architecture of images with a loss of any intellectual dimension and where everything has been reduced to basic relationships.

As stated by Juhani Pallasmaa, *'today's constructions may awaken people's curiosity by their boldness and creativity, but they will hardly generate a perception on the meaning of the world or our own existence.'*³⁵⁴

It is becoming necessary to create with the purpose of poetic inhabiting and, referring back to Heidegger, a creation intrinsically connected to the poetics of life, in a link to life from a perspective which is intrinsic to creation and life, and also structured and rooted, acknowledging Man's ontological limits and freedom. Focussing the artistic potential of the place, but also interpreting outside influences reflecting an understanding of the place and Man. Today we build inhabitable, misconceived buildings which seem to be the consequence of a capricious thought instead of a reflection coming from dwelling and building³⁵⁵.

In Ludmila Brandão's words:

How to build houses with a text instead of a text over houses? Which reference to take to the making of a Space-text which could allow not just seeing it, but to affect the body-

³⁵⁴ Pallasmaa, Juhani, *The Geometry of Feeling: a Look at the Phenomenology of Architecture*; in, Sakala: Nordic Journal of Architecture and Art 4, Jun., 1986.

³⁵⁵ Muntanola, Josep *Comprender la Arquitectura, colleccion Hay que saber Editorial Teide Barcelona, 1995.*

reader, arousing in him new senses, in the way of corporal experience of space?³⁵⁶.

Nietzsche tells us that:

One should feel a predestination to the labyrinth. New ears for new music. New eyes for what is most distant. A new conscience for truths that have hitherto remained unheard. And the will to economise in the grand manner — to hold together his strength, his enthusiasm ... Reverence for self; love of self; absolute freedom of self and assume with courage the determination and competence to lead oneself to the aimed goals.

At the end of the decade, Arnaldo Araújo experimented with other methodological possibilities, of a structuralist nature, under the theme 'A house is a house.' He used as a basis a proposal from the magazine *Casabella* on modulation, typology and habitat.³⁵⁷ Drawing provided the support for a theoretical reflection on the concept of dwelling cell and its application to different 'meshes', exploring ideas of the association of the parts with the whole and vice-versa. The process followed computational principles that LNEC, through works by Nuno Portas, had been developing since the beginning of the decade. This experimentation reflected Arnaldo Araújo's anticonformism on the meaning of architecture and also on designing and thinking methods. Following this exercise, he would abandon ESBAP as the climax to an active opposition towards 'reforming the reform', during which he mobilised students and staff.

The preoccupation with scientific and analytical designing methods experimented on by Nuno Portas at LNEC and at ESBAL, and promoted in journals such as *Arquitectura* and *Binário* with translations by Broadbent, Christopher Alexander and Christopher Jones, exerted some influence at ESBAP via Arnaldo Araújo and also Álvaro Siza.

With these references the importance of the architectural space should be reinforced. Not the generic space, created only from the individuality of his creator, but the space of accomplishment and of entanglement, the space intertwined with the human being, rooted in the human production, in

³⁵⁶ Ludmila Brandão is an architect and historian. She holds a PhD in Communication and Semiotics awarded by PUC/SP, and she is a lecturer in History in the postgraduate programme of the Department of Arts at the Universidade Federal de Mato Grosso (UFMT).

³⁵⁷ Erik Hultberg, Seith Seablom, "Una casa è una casa", *Casabella*, 324, 1968, 20-45.

transcendental dialectics. A place where the space created becomes a poetic impulse for the human being, the space of the being in the world. The space that unites the individual to the universal, the intensification, the accumulation; that brings together the experience of matter and spirit, and of tension and intensification between us and the objects. The space of complementarity of our experiences (of us and the objects), of influence and interaction that calls for our forces, through the singularity of our experience of the Beautiful, between the one who knows and the one who is known. It is the spontaneous activation of a part of our brain. It is made up of a connection which transmits what it is. It is the activation within ourselves of our own capacity to think by the contemplated object – the experimental space³⁵⁸.

Also, and as both state, one should add the capacity of aesthetic joy through the creation of the world – *Animus* (poetical vision by Goethe³⁵⁹). The organisation of feeling (Damásio³⁶⁰) – the being and the object, the subject and his surroundings, the world of perception and its surroundings. The one who is able to know himself, will be able to face the world more successfully and find a balance between a commitment to the world and to things, and follow his path in an attempt to achieve the realisation of the Self. Feeling is a way of thinking. Before thinking the world, people feel it. This is where freedom comes in. Freedom and happiness are not contradictory but complementary.

As Siza Vieira states, in his interview in 2008, regarding the basis or the route followed when developing Quinta da Malagueira, in Évora:

I placed a lot of emphasis on pathways, in this case on a covered route, but overall on pathways that already existed before my intervention, and which were a very solid indication as to how people commuted to and from the city, and how they moved within the area. Also an indication that it would have to

³⁵⁸ The experimental space is the space where people have the intellection (understanding), but also the existence, the memory and the historical space. The humanized space by the human value, the value of being by dwelling – habitability. A path with feet on it is the witness of humanity and occupancy; the miracle of space humanization.

³⁵⁹ Molder, Maria Filomena, *O Pensamento Morfológico de Goethe*, Imprensa Nacional Casa da Moeda, Lisboa, 1995, p. ex. 166.

³⁶⁰ Damásio, António, *The Feeling of What Happens: Body and Emotion in the Making of Consciousness*, 2000; Portuguese Trad.: *O Sentimento de Si*, Publicações Europa América, 2000. (*Se fosse possível tirar a alma de um corpo, perder-se-ia a consciência e a identidade dessa alma*), p. 201.

be transformed to suit the new body being built; many paths alongside were walking paths and that was a very great support, because whenever I made a mistake in the transformation, the error became immediately apparent, because people simply did not use the path, and so it got corrected. There was a very great concern to respond to the natural route, the route that connects to the exterior, but also to the interior. (...) That was why I proposed making the duct high... but there were other reasons, including economic ones, for example on the streets there were no hard drains to collect water, so I also had to consider topography in the plan, and so we used pendants that would lead to an existing water line. This is the line crossing the land on the axis and which is strengthened by the running water when it rains and when water is dumped from municipal pools that are emptied from time to time, thus forming a lake, which had a huge influence, environmentally and recreationally for the local people.(...) The problem facing architecture is to get the maximum number of reasons, without excluding any, because that is what provides density in a city proposal.³⁶¹

The architecture making process and the subsequent notion of architecture proposed with Quinta da Malagueira act as an extension of the place and the way in which people dwell and experience that place through time.

This experiencing of space is an extension of the virtual Being. Just as there is a physical possession of the world, there is also an intellectual one which reflects an intelligible understanding. The experience of the body is simultaneously the knowledge of the Self and the conscience of the Self. It is a learning that people develop with their own lives. It is a problem of resonances and reflections that some components have as an impulse and that determines the way they are in the world. It is a sexual reality, able of desire.

As stated by Merleau-Ponty,

In reflective analysis, depth isn't visible as a matter of principle: even if sensorial perception could inscribe itself in ours eyes, it would only offer self multiplicity and so distance, like any other spacial relationships, only exists for someone who can draw an analysis and think.³⁶²

³⁶¹ Excerpt from the interview with Álvaro Siza Vieira by António Oliveira in 2008, abridged.

³⁶² Merleau-Ponty, Maurice, *Phénoménologie de la Perception*, Éditions Gallimard, 1945; Port. Trad: *Fenomenologia da Percepção*, Martins Fontes, p. ex. 340-349.

The relationship between subject and object needs to be addressed. It is here that Siza Vieira becomes observant of our existence, of the relationship between people and their place, between places and the objects he puts together in a spatiality that searches this eternal poetic relationship between object and subject, and which develops through a mutual and long lasting ownership between the two

There is and incentive to proceed with the feeling, the Love-for-Life. The love which is the realisation of one's wishes. It is Permanence. It is the enjoyment of being. The love towards things, the love towards the qualities of the world, which will determine the ambition of the Being. Before communicating, the artist feels the life of which he is part. The artist communicates the qualities to the limit of his Feeling. Space is determining of Our-Existence, it is not emptiness. Space is only valuable in our life when it is awarded a specific quality.

As Vittorio Gregotti observes about Siza:

Nevertheless, drawing is not an autonomous language to Siza; it is about measuring, fixing the inner hierarchies of the place observed, the wishes it arises, the tensions it induces; it is about learning to see the questions, making them transparent and penetrable. And eventually, with the writing of a drawing to look for a variety of resonances that will function, progressively, as the parts of a whole, maintaining the identity of the reasons of their contextual origins, but at the same time, organise themselves in sequences, paths, calculated halts, that can align through discreet differences in the direction of a process of necessary diversity, non boosted, of writing the spaces and the shapes of the project³⁶³.

³⁶³ Gregotti, Vittorio, *O Outro*, in Siza, Álvaro, *Imaginar a Evidencia*, Edições 70, Março 2000, p.9.

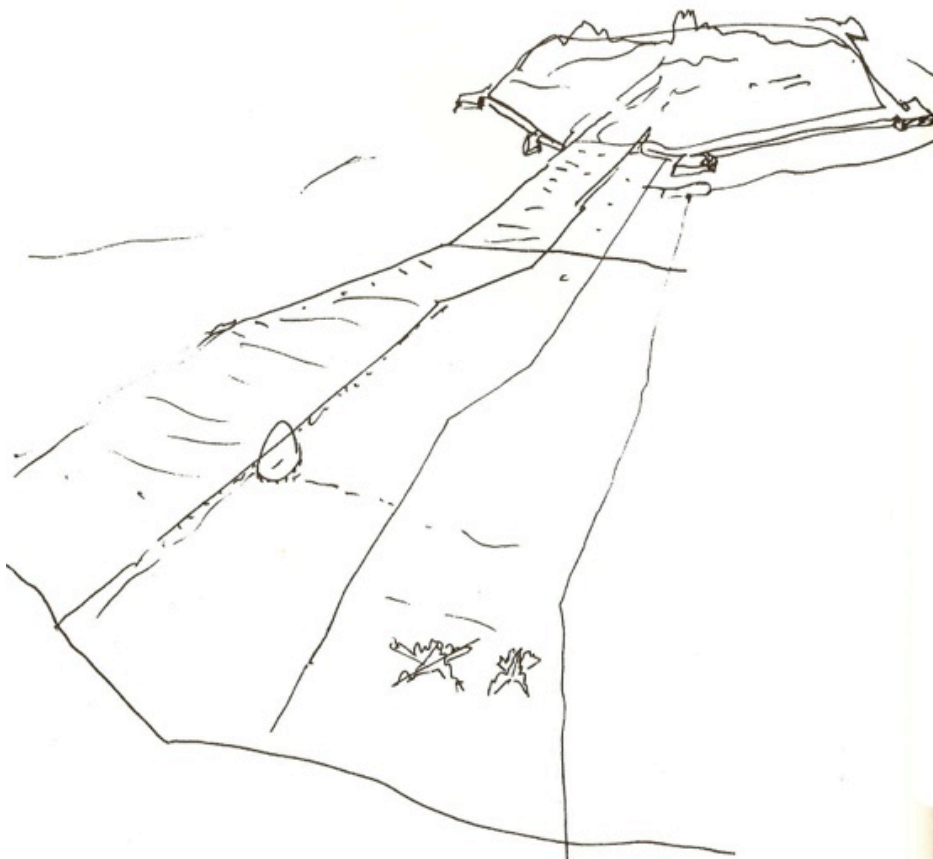


Figure 102: View of the area before the intervention. In the background, the walled city of Évora.
Source: Siza, Álvaro, *Imaginar a Evidencia*, Edições 70, Março 2000, page 104.

Through the incidence of the architectural variables in man's behaviour, architectural qualities are created or reinvented and aimed at a new place, a reinvention and transformation of the *environment* and the living (the inhabiting, the being there...) which could lead to the transformation and the change of the physical structures built, of the built place. A perceptual qualitative construction allows a symbiosis between brain and object in which the provoking meets the level of aesthetic emotion. This symbiosis could be controlled by the human brain. One form of control is the transformation in which the spirit transforms matter, contrary to what happens today, where the

spirit reflects matter. A thinking that clears away a space to live, using its own poetics. Or as Merleau-Ponty would say,

The act of looking is unquestionably prospective since the object is the target of my fixation; it is also retrospective since it will present itself as existing prior to appearing, as a stimulus, i.e. the motive or starting motor of the whole process, from the very beginning. The spatial and the object synthesis are based on this unfolding of time. In each fixation movement, my body acts together with present, past and future, it segregates time or rather it becomes this natural place where, for the first time, instead of events instigating each other inside the being, they project in the present a double horizon of past and future and take a historic direction.³⁶⁴

In other words, the act of building is more ontological than representational; it is more of a thing than a sign. In Heidegger's terminology, it could be believed as a *thing* much more than a sign. In the same line of thought Siza Vieira's architecture is more ontological than representational, as in each object there is the aim of creating a proposal for a new living rather than a passive materialisation. His architecture creates an ontological world that accompanies man in a cadence, according to the rhythmic principal that appears from a new idea of joining the place and the human being in its becoming. In the wider context, architectural praxis aims to develop the poetics narration and guide us through it. A building is ontological, it is a presence, it is some *thing*, a revealing act. According to Heidegger, it should be seen as thing rather than sign.

The act of building is far and foremost a tectonic act, and then to a lesser degree also a scenographic act. In this sense tectonics is a poetical construction; it is *poesis* (creating), an articulated junction of relationships from which the building starts to exist and to emerge as a presence in its own right. In Quinta da Malagueira, Siza Vieira has developed a poetical tectonic act: a poetical synthesis between place, Man and his poetical form of seeing, feeling and thinking the world which shows the way to living. It captures the reality around which the building starts to exist, a nexus, an expression of its own presence.

³⁶⁴ Merleau-Ponty, Maurice, *Phénoménologie de la Perception*, Éditions Gallimard, 1945; Port. Trad: *Fenomenologia da Percepção*, Martins Fontes, p. ex. 340-349

Siza Vieira states,

An architectural proposal which aims to deepen the conflicts and tensions that make up reality, the latent trends of transformation; a proposal which intends to represent something as more than a passive materialisation, rejecting the simplification of that reality, analysing all aspects, one by one – such a proposal can't find support in a still image nor follow a linear evolution. For the same reasons, that proposal cannot be ambiguous nor limited to a disciplinary discourse, however suitable that may sound. / Every drawing is required to capture, with maximum accuracy all nuances. / And the more we recognise the character of escape from reality, the clearer should the drawing become, even though more vulnerable and accurate. This is the price for not betraying the contemporary cultural transformation that covers construction and deconstruction. / Even though, something remains: fragments retained here and there, within ourselves or by someone, later; fragments that leave behind signs in the space and in people. / It is urgent that we bring them closer, to narrow the space between them and the image, and so that each one conquers significance, faced with other *sous la lumière*. In this space we will find again the smallest stone and the smallest conflict. / We transform the space as we transform ourselves: suddenly and successively, confronted, we confront with the "other", collectively and individually. / Nature – creator of Man – and Man – inventor of Nature – absorb everything, incorporating or rejecting what affects them. / From the isolated fragments we search the space which conforms us³⁶⁵.

Architecture as a form of interactions that creates living possibilities. Siza alerts us of formal and conceptual reductionism in architecture. He alerts us to the need of paying attention to the sensorial reality in architecture as a form of reflection in order to propose creative strategies for the architectonic space. We are also alerted to 'easy architecture', presenting easy and generic forms, of photographic beauty that merely look at isolated and partial elements of society; this is an architecture that conforms but does not promote the living and sensing of life, and does not offer the body a complete experience. Architecture's function is to facilitate wider aesthetic experiences, because the aesthetic experience is a cognitive act. Places are the fundamental element of order and intelligibility of the world. It is in the place that man dwells.

It is self evident but never excessive to quote as examples the SAAL programme and Quinta da Malagueira project in Évora, in that approach of

³⁶⁵ Vieira, Álvaro Siza, *Textos*, Civilização Editora, 2009, p. 299. Published also in A+U, Architecture and Urbanism (Tokyo), n.º 123, Dez. 1980. Pub. To in Quaderns d'Arquitectura i Urbanisme (Barcelona) n.º 159, Oct., Nov. Dec. 1983.

building poetically, using the territory as a stage for life, constructing a city landscape, making use of the relationship between architecture and topography, where the various elements that constitute the project are fitted into the terrain variations, lending this landscape the feeling of permanence that it belongs and must remain here.

The spirit of the creator in the search for the inaugural act and for the truth in architecture. And what is the truth in architecture? It is what allows the uncovering of the being, which in turn allows evolution. In contrast, a lie can only bring a trivial life to the being.

Architecture will be defined through its material existence, through its spatial and temporal properties. It is more than what might appear, it is what allows living in a particular type of space. The relationship with the place also lies in the way people live and in the way they inhabit a space, and also in the relationships that are created as a result. In the process there is the anthropological constant between the circumstances of the present and the need of becoming; an existential function.

This process of learning through unlearning may enable the creation of alternative spaces which will provide the experience of a new set of sensations and perceptions. And since architecture is the dream of a world, it should lead to a new relearning of the place – *dasein* (*dasein* in this case the way it was interpreted by Derrida.)³⁶⁶. It should lead to a natural vision of truth from the world, from the human being's own sense of truth and according to it. To a place and a time. A place to inhabit, to be owned by us humans, to think and inhabit poetically.

Each project and each programme should be planned with a unique *idea*, not a subjective one, but rather something original to be lived in and felt – to think over things. That reflects a vision of the world and my cosmos.

³⁶⁶ To be there from a spatio-temporal view. It is sometimes necessary to for us to deconstruct an idea in order to rebuild it, to deconstruct it in order to see it on the outside and from the outside to gain a consciousness of ourselves and others, of being critical of existence and of ourselves, facing the world and ourselves. But at the same time the idea that the atmosphere created from the spirit of a place, which the human being must confront in order to inhabit. It denotes what a thing is and what it wishes to be in full consciousness of freedom and becoming.

4.3 Idea/Creator

The term creativity started to be used in the 19th century and referred to Man creating activity. The term creator comes from the architect in Greek, which is associated to the divine Creator. Synonyms are terms such as imagination³⁶⁷, ideation³⁶⁸ and creativity³⁶⁹.

It is through the intellectualisation of knowledge – through cognition –, oriented by a sensibility beyond the apparent, that the creative activity (re)invents itself and the world. Einstein has reinvented a different world, by creating space-time references. Following Einstein's new theories everything has changed. The world started to be perceived and organised in a different way, with the actual organisation of space gaining a new density. The real and its construction became different, time and space were reinvented.

In the case study presented, it is important to comprehend the understanding of Siza regarding the creative *idea*. It reveals an extremely conscious understanding of the human being who inhabits this space, and the sensitive experience which he was able to materialise. The sense of this place is presented as a shared place, with a past, a present and the possibility of a future. The sense of the house is in turn presented as a place of comfort, a place to be experienced and felt, from where to appropriate the world.

This understanding of the place Siza Vieira occupies is greatly owed to the influence Orlando Ribeiro had on the Oporto School. This relates particularly to his reflections on the 'study of the human soul under the influx of time, soil,

³⁶⁷ Relating to artistic creation, to the idea of creating the architectonic space with the aim of constructing a place for the human being to inhabit and create his own roots to build himself freely over time.

³⁶⁸ Capacity for building ideas and images, aiming at a sense, in the case of artistic creation. It is an abstract image and a schematic idea. Image detains an individual character and the idea is reflexive. Reflective from our interpretation and sense of the specific place towards a specific object.

³⁶⁹ Process which is at the basis of artistic creation. It is the capacity to create from imagination and ideation of a specific object in order for an action by the subject to be carried out. It is the capacity for developing a narrative from imagination and to guide us through over time.

climate and landscape.³⁷⁰ These influences were linked to the change and restructuring of teaching at the Oporto School and were at the basis of the Study into Portuguese Popular Architecture.

Orlando Ribeiro's remarks were influenced by Goethe, whom he evokes by quoting 'there are many things we will never be able to reach beyond a certain limit nature imposes behind what is accessible, somewhat problematic.'³⁷¹

On another dimension but along similar lines, Nietzsche suggests a new way of thinking the and being in the place, and he formulated a reinvention of the relationship between man and landscape, in which absolutes, substantials or dialectics should be replaced by the singularisation of the *modus vivendi* resulting from the belligerent and cooperating conjugation of organic and inorganic, human and natural, rational and sensorial forces.

On Nietzsche and this diverse way of relating and and landscape, Victor Gonçalves says,

The landscaping individual cannot, therefore, be the great observer designed by Gaspar David Friedrich in *Der Wanderer Uber dem Nebelmeer*, rather *der Wanderer* who walks, breathes, hears, smells, watches each landscape where he emerges so that his body is confronted with other bodies, other forces that will cross paths with his, forming plots that will overcome the old polarisation man/nature³⁷².

Nietzsche lives inside landscapes, crosses through them, placing his whole body, that 'great reason', in the middle of the bodies of the landscapes. He does not theorise about landscape, he elects it for a companion and inhibits as much as possible all filters which normally make it falsely domesticated for us to contemplate or think about. Nietzsche lives in the landscape and is a body in the body of the landscape.

³⁷⁰ Ribeiro, Orlando. *Opúsculos Geográficos*. I Volume: *Síntese e Método*. Lisboa: Fundação Calouste Gulbenkian. Page 29.

³⁷¹ Ribeiro, Orlando. *Opúsculos Geográficos*. I Volume: *Síntese e Método*. Lisboa: Fundação Calouste Gulbenkian. Pag. 201,202.

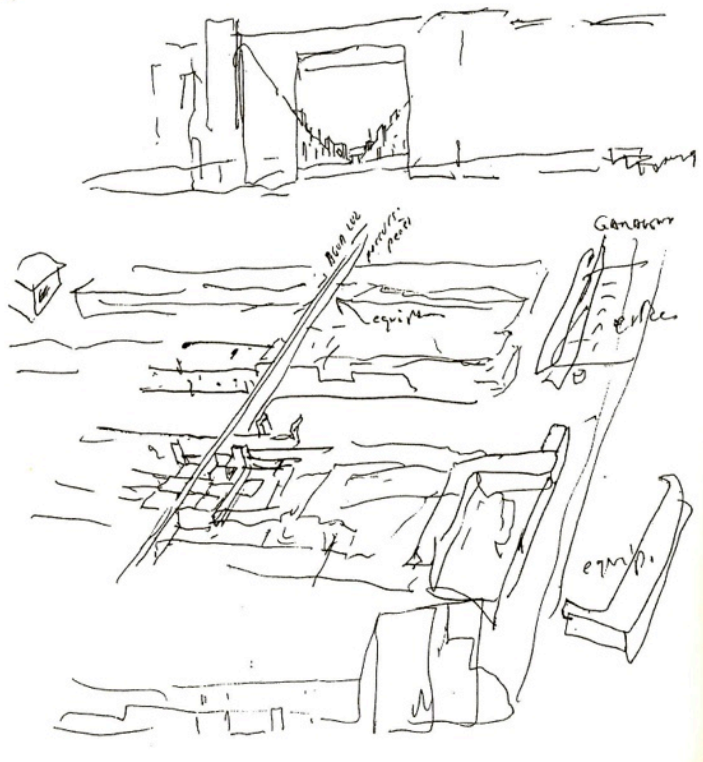
³⁷² Gonçalves, Victor. *Entrelaçar Corpo e Paisagem: Petrarca, Rousseau e Nietzsche* (Entangling Body and Landscape: Petrarch, Rousseau and Nietzsche). In: *Filosofia e Arquitectura da Paisagem, Um Manual*. Centro de Filosofia da Universidade de Lisboa. Lisboa, 2013. Pag. 112.

In the intimate relationship between physical experience and thought, landscapes are lived and interiorised in the poetic act. On landscape and sensorial experience, Heidegger takes the poetic landscape as a space for deep thought about the truth of being.

Referring back to Heidegger, it is necessary to pay attention to the 'thingness' of things in order to reach a whole vision of the world; through this poetics measure is taken for architecture, the structure of inhabiting³⁷³.

In his Malagueira project, Siza experienced the place and man. He walks the space through its nature and that of the people in order to build the space for the other place in which everything is brought together - nature, place, people, culture and time. Like Nietzsche, Siza walks through the space inside the concrete place and in time. His drawings think and gather all of those bodies in one. He finds creative forms and processes in the landscape through which he walks.

Siza creates a place from another place. For him a place is the starting point for the idea, for investigation with the sole purpose of building something specific, it is an *idea*.



³⁷³ Heidegger, Martin, *Heidegger's Thinking on Architecture*, in: *Perpecta: The Yale Architecture Journal* 20, 1983.

Figure 103: Siza Vieira, Drawing to expand Evora, 1977. Relationship between the aqueduct and houses.
Source: Siza, Álvaro, Imaginar a Evidencia, Edições 70, Mare: Siza, Álvaro, .

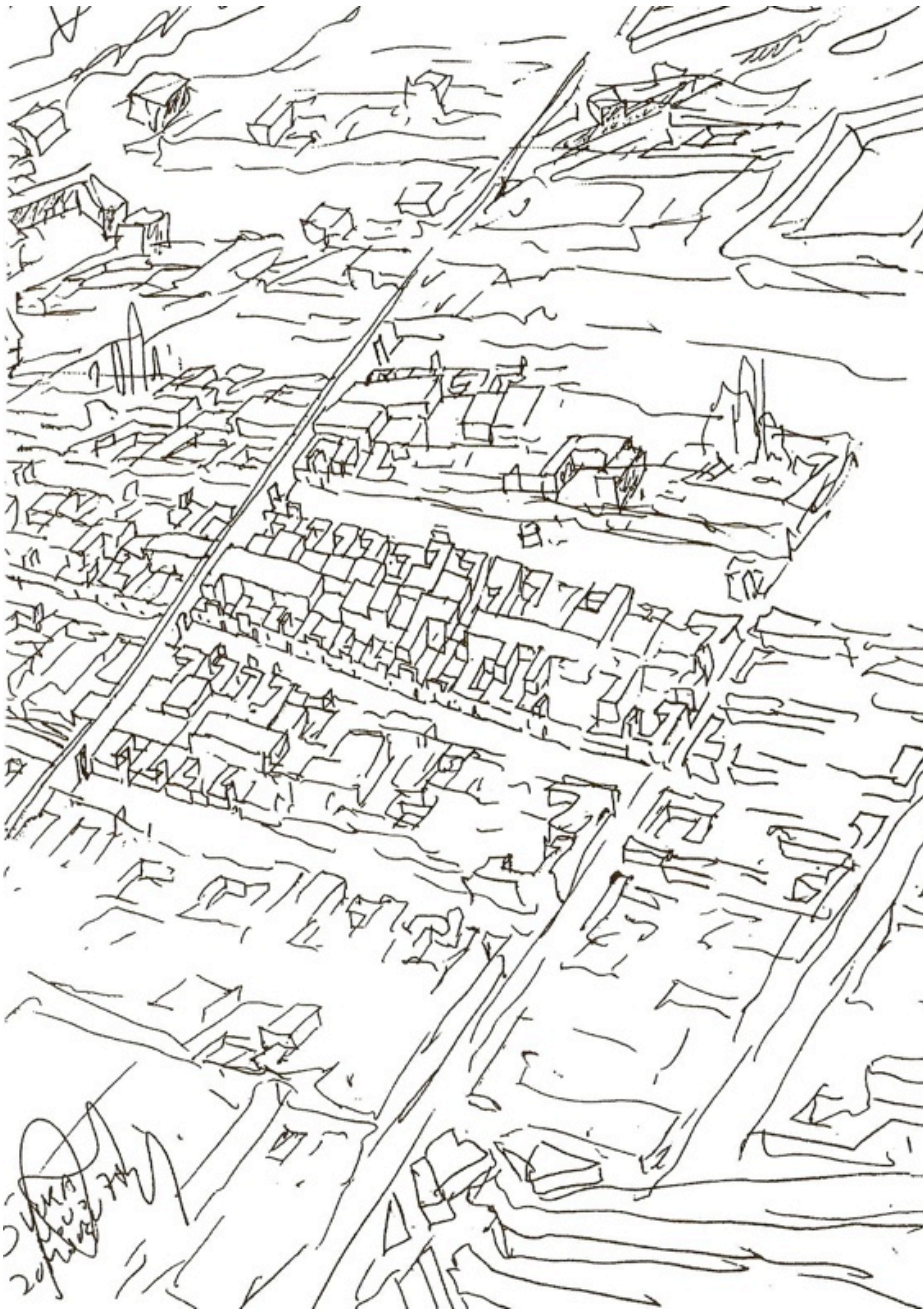


Figure 104: Siza Vieira, Drawing to expand Evora, 1977. Relationship between the aqueduct and houses.
Source: Siza, Álvaro, Imaginar a Evidencia, Edições 70, Mare: Siza, page 110.

It is from comparing references (judgements³⁷⁴), from thinking, that people have the ability for decision making – Knowledge – Affectivity – Activity³⁷⁵.

As individuals people's decision making starts in an ideation³⁷⁶. This ideation comes from their understanding of reality – from the interrelation between Space and Time. By using their own capacity to move and by acting on it people experience the notion of the Space-Time interrelation. Everything is wishes and values – reflective combinations, a product of active life, and it is from the latter that people build affective life³⁷⁷. Without action there is no life. Life requires character and sensibility but without action people cannot affirm

³⁷⁴ Good/Evil, True/False, Beautiful/Ugly, Being

³⁷⁵ Knowing is immanent to feeling and to acting and it takes shape in language or in other ways of communicating. Language is potentiality and it stimulates another potentiality – thought. The world calls for thought and, by nature, Man is capable of thinking, calling for knowledge, and is also capable of feeling and wanting. The affective *aprioris* operates from sensitive qualities – *qualia* – stemming from objects, as well as the answers of human feeling; in feeling, the distinction between qualities leads to extensive categorisations which, either intuitively or reflexively, conduct actions. Feelings are then variations of the being in the world. In the practical *aprioris*, the fundamental *apriori* is made out of the virtual knowledge of acting, actualised and dynamised in the presence of things – objects – comprehending the search of the object: food (the instinct for survival), work, game, creation, ritual. Without this virtual knowledge, people would be incapable of acting by absence of intuition and they would fail in the instinctive impulse of that desire. Desire is a process of feeling, through satisfaction and pleasure, the belief in values which conduct aprioristically to the quality of the responses. Rodrigues, Maria João Madeira 'O Que é a arquitectura?', p.36.'

³⁷⁶ Coming from the world of ideas, the capacity to think

³⁷⁷ Affective life is what allows us to discriminate through *Esthesia* (the crystallisation of being, the ideal state of mobilisation of feeling. Its antonym *Aesthesia* provokes the annulment of feeling).

life. Without information and representation they cannot judge, there is no place for comparison or for motivation.

As Siza states,

Distance is not prudence, it is very different. [It] is the consciousness of knowing that a lot of things don't come from our inner self, therefore it refuses any imposition. Another very old-fashioned thing I say is that I am a 'functionalist'. And I am. I begin each project with an analysis, the most accurate analysis possible: what is the building for, its function, etc. The evolution of the project is in the creation of a distance towards what is strictly necessary, in order to overtake it, by accomplishing it³⁷⁸.

This is what it is all about, the constant thinking, judging, comparing, feeling and understanding the sense of the idea, of the architectural project.

To Siza the drawing is also a way of measuring, comparing, judging the design space, measuring the architectural space that begins to unfold; of creating an affectivity with the space, of humanising the space, moving from the world of ideas to the world of architectural and human space. The driver is our own mind. It is through conscience that the work is born. It is through judgement³⁷⁹ that it becomes an idea; it works by comparison. Without affectivity, action does not happen. Neither does the love of things, the love for oneself, the commitment to doing things and to motivation. It is not out of selfish

³⁷⁸ Siza Vieira, Álvaro, in: Figueira, Jorge, *Reescrever o Pós-Moderno*, Dafne Editora, p. 28.

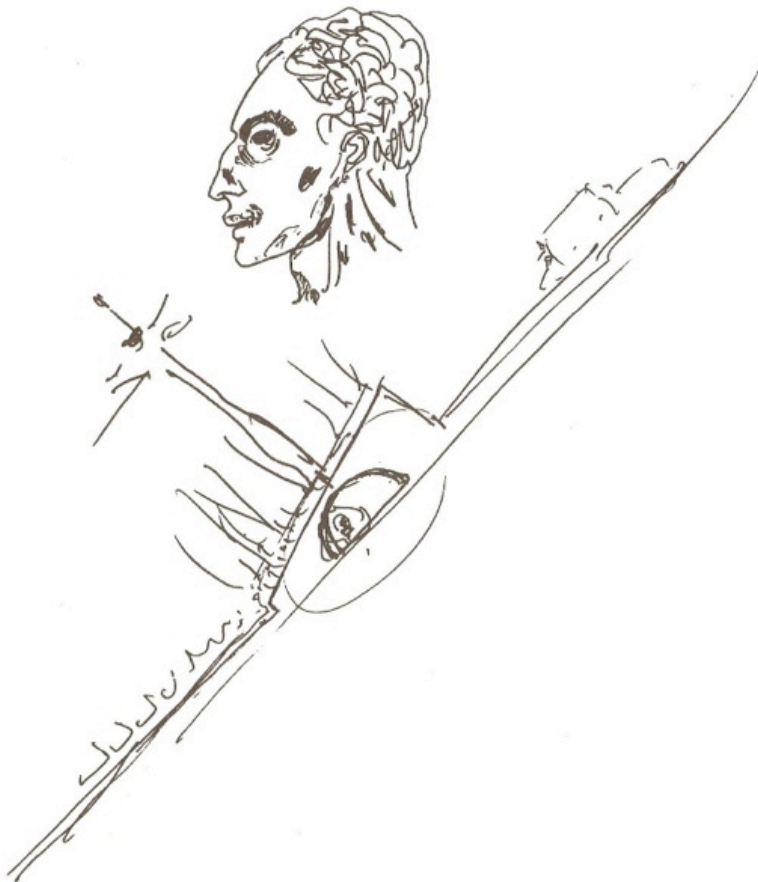
³⁷⁹ Judgement of existence is to be here and now, while Logical judgement is considered to be the true one, the valid judgement. If the premises are incorrect, then it is not true. Even if the reasoning may be correct, if the premises are incorrect, then it is false.. This follows the rules of reason. Logos over Earth (they are not an unchangeable reality); Ontological judgment is the Self-conscience of being. Not just the existential conscience, but the conscience on life's own purpose, of nature and things.

All these judgements are value based and establish the notion of existence. (Universals; ethical / aesthetic /Ontological).

interest but for the world and for Mankind. What Man needs is not the will to live but hope. Hope of a better world. It is the 'Super-Man'³⁸⁰ who is above Mankind.

Referring back to the preface by Vittorio Gregotti, he states:

The architecture of Siza is, on the contrary, a project of critical dialogue, the building of a distance that is the space where the quality of the best architecture of our time has been built.³⁸¹



³⁸⁰ The most 'human'. *To know thyself out of the ordinary, to become conscious of oneself, not as an individual but as Mankind. Let us reflect upon this and remember. Let's go through the little and big ways (Will to power, n.º 585, Nietzsche).*

³⁸¹ Gregotti, Vittorio, *O Outro*, in Siza, Álvaro, *Imaginar a Evidencia*, Edições 70, Março 2000.

Figure 105: Siza Vieira, Research drawings of Malagueira Project, 1977.
Source: Siza, Álvaro, *Imaginar a Evidencia*, Edições 70, Março 2000, page 120.

This drawing illustrates that work of desire, affectivity and love for things, for the space it creates, the work, the comparison. It is a drawing of the semidome study of Quinta da Malagueira project. It will be a space which will connect the constructed space to the open space, the area of collective life and support of the city, it is the support of the square. It will be, because it has not yet been built.

Architecture is built to be inhabited by spirits; its creator intends it for an idealised man. Architecture takes our imagination to a higher level. Its quality is not in the feeling of the reality it expresses, quite the contrary. It lies in the capacity for awakening our imagination³⁸².

Architecture is not a fixed image and it is much more than passive materialisation; it is the intent of living, a living essence which cultivates our imagination with its qualities.

The Creator is the axis where values converge: Ethical – Ontological – Useful – Aesthetic. It is through the notion of existence, through these judgements with values that people ideate. Ideation is a natural function of the spirit which allows creation through the association of ideas and representative phenomena with applied sensibility. People ideate for the love of truth. The essence of truth means what is *Natural*. Things act with each other and result in other qualities in a Natural and Truthful relationship.

Imagination is the faculty for creating images³⁸³ and by associating them people ideate visualisation and the capacity for understanding. They use

³⁸² Pallasmaa, Juhani, *The Geometry of Feeling: A look at the Phenomenology*, in: Sakala: Nordic Journal of Architecture and Art 4, Jun., 1986.

³⁸³ Image is the reproduction, which mentally and spiritual of what is perceived. It is the sensation-perception understood and reproduced in another understanding. It is the

schemes in order to communicate, and these are lead by activity which becomes visible in a new understanding. So that they can have creation, they need first to achieve creative imagination.

Creativity³⁸⁴ goes deep into the complexity of the world. Today *authentic beauty* is forgotten, it has migrated *from our world*. That rebellion advised by Camus³⁸⁵ (1913-1960) may be necessary, the one in which Art is a rebellion.

From creativity one departs to action using his/her capacity for producing, adapted to the concrete and spiritual purposes of the Alternative World. To produce the new with a human and spiritual purpose becomes an ethical imperative.

Creativity allows people to place again the grounds of life and the world – *disincarnated* from materiality. It allows them to look differently at the world, to place things under this new perspective – the purpose of time and space, – to create an alternative. By having a new look at the world people intervene in it and aim to change it. In effect, they use affectivity towards their desire to carry out life.

According to these new interpretations new permutations are proposed based on perceived sensibility and on the the actual object, thus avoiding any conceptual vision of creation. The first creative act is to have the capacity to visualise sense and to create ourselves. This is a social construction but also a construction of ourselves. The second is to participate in the collective archetype³⁸⁶ and suggest alternatives, to gain affection towards it and to make it better. Our third act is to interpret and value the way in which the individual

capacity of translating ourselves in the most accurate way. Rodrigues, Maria João Madeira, 2007, *Lectures and essays*. Adapted.

³⁸⁴ Creativity, places, environments and generic conditions. First, search for oneself and for the world. This is a constant self-analysis. It filters and is filtered very often. Second, existence. It is a characteristic of personality. The expression of that search and the first condition, are a constant practice. It is a way of living, it happens. There is a first impulse but then there is a second existence. It is a field of culture to creation, a search for the reason for things, constant attention. It is a faculty cultivated by sensibility, an act of affirmation by the individual.

³⁸⁵ Camus, Albert, *L'homme révolté*, 1952, Portuguese Trad.: O homem Revoltado, *Libros do Brasil*, 2003.

³⁸⁶ Generic typification of a group.

integrates the social group. The fourth creative act is the psychological freedom and self-conscience, to be free and to act independently and humanely. The fifth is our subsequent freedom of expression, both symbolical and verbal, in order to allow creativity to express itself. Outside freedom there is no creation, only the construction of creation. The sixth act is our freedom to create in a responsible way the freedom to desire. This process takes place when the individual is able to judge in a safe way, based on the ancestral world of life and of things. Here critical sense is used and applied to the person. And finally, the seventh creative act is the use of cognitive practice overall. People's knowledge of the world should have no limits.

Siza reveals his own imaginative and creative capacity through his works, by transgressing the dominant spatiality and temporality.

In Quinta da Malagueira the idea has come from the local things, from the place, from its people and it was filtered by Siza Vieira. It is a non abstract thought heuristically and hermeneutically guided by a background and a kind of irrational uncertainty which was inherent to the actual space, and combined a consciousness of local and global, private and general phenomena.

By breaking through the typological models of the Modern Movement, presenting one to the other typological (non-) model of architecture, it is all about the rule of liberty and human creativity in the development of new strategies for the architectural discipline. Siza shows a new path for architecture. It is still undeniably influenced by the Modern Movement, and influenced by the emerging Post Modernism (CIAM, TEAMX, Venturi), mainly influenced by his master, Fernando Távora who had participated in CIAM in Hoddesdon in 1951, in Aix-en-Provence in 1953, in Dubrovnik in 1956, and in Otterlo in 1959, becoming familiar with the intense international debate on modern architecture. But Siza creates a new architectural universe, a new social universe, or as he calls it in his interviews, 'a new social realism' (see appendices).

Siza creates a new methodology, a connection with the creative act, with processes of understanding reality. A different methodology conciliating his being Portuguese, from Porto and universal, while at the same time modern, post-modern, Aztec, Athenian, Venetian and regionalist³⁸⁷. This methodology

³⁸⁷ Curtis, William, *The past reappears because it is a hidden present*, in: Bandeirinha, José António, *Fernando Távora, Modernidade Permanente*, Associação Casa da Arquitectura.

and this vision has been to a great extent inherited from his master Fernando Távora.

As Nuno Portas states,

He takes advantage of the progress done in the study of new techniques, as the traditional ones, each situation is a case, run freely and is freely translated in spatial forms. / The formation of the space answers to a thorough search of human needs, solving in the plan of form the ambiguities and contradictions of social and personal requirements – not of a person or of a theoretical or future class, but on the contrary – and this is what is new – taken in their concrete existence, in their dilemmas and contradictions – as they have come to be observed by the human sciences (phenomenology, psychology, sociology).

Technological liberty, integration in the pre-existing natural and human reality and in transformation, adherence to the social and personal movements are more difficult to objectify, that's what seems to me to constitute a common platform, together with the increasingly vast fields of action of the architect (from planning to the design details) may indicate a new stage of cultural and social rooting. Because even more important than the formal or conceptual unity it is, certainly, the definition of the architect's and urban-planner's plans of action according to the objective necessities of each country or region. More important, since a new artistic maturity can't be produced without an effective and operative relationship with the reality it interprets³⁸⁸.

This represents a huge transformation towards architectural creation as it departs from recognised vocabulary and expression to promote serious dialogue as a method of interpreting the complex reality fully coordinated with the creative act. The aim is to transform this into an ontological way of being, to question ourselves, others, and the world, and to promote a constant interrogation. This refers to motivations towards a creative development.

Each beginning is a moment of choice: a separation in a multiplicity of potentialities. The author can push away this multiplicity of potential paths and isolate one, making a single path of his choice possible. The architect will draw himself away from the undifferentiated world and isolate himself, combining a selection of events (spatial and temporal) which coincide with a feeling or a thought towards a liveable world, committing to it. While in the universe of

³⁸⁸ Portas, Nuno, *Arquitectura(s) – História, e Crítica, Ensino e Profissão*, FAUP Publicações, 2005, p. 23, also in *Arquitectura*, n. 66 Nov. Dec, 1959.

architectural creation there are various paths to follow: a superficial one *plagued* with chaos which destroys social, familiar and moral ties, a kind of image collage of the ephemeral and the trivial. Contrasting with this plague there is a clear path of 'feeling, of proposing an ideal order a priori which reflects upon social, human and natural causes; which comes like a proposal to the visible world grounded in the essence of space and time'³⁸⁹. One only knows that some thing *is* under the perspective of a given time and a given space.

This can be called an ideal, but this ideal is what allows us to have a vision for the liveable world and it presents itself through values. These values offer us a way and some other. It is this vision which leads us to conceive a new and intentional *idea*³⁹⁰ of architecture, which proposes something essential to the land.

This world ideal is what will permit us to evolve and wake up from this *laissez faire* reality in which things are happening randomly, and to meet the path with an end in sight. It is from this relationship that a true poetry of space and time may be born.

The formation of the space as existing natural and human integration and in transformation (in space, in time - Poetics over time), as poetic construction that answers the complex questions of the being, of space and time.

The principle is also entering a different world: *an existential world*³⁹¹. If space is the sum of connexions and relationships, it represents the coexisting state of the world. This coexistence does not dissipate in an instant. It is a recurring series of things and relationships in time. This communication has to be built from a specific strength, a principle, an ideal which is sufficient enough to engender space-time relationships.

The principle of architecture is an *ideal*. For each place and each person there is a cognitive-a-priori³⁹².

Germ creator, the connection between the Useful and the Beautiful is a perspective, a notion, an inner cognitive *a priori*. It is a path that goes from the

³⁸⁹ Heidegger, Martin *Die Frage nach dem Ding*, 1987; Port. Trad.: *O que é uma coisa* Ed.70, 1992, p. ex. 70.

³⁹⁰ Panofsky, Erwin, *Idea: A concept in art theory*, 1924, Portuguese Trad.: *Idea: A Evolução do Conceito de Belo*, Martins Fontes, São Paulo, 2000.

³⁹¹ Calvino, Italo, *Sei proposte per il prossimo millennio*, 1988, *Seis propostas para o próximo milénio*, Teorema, Lisboa, 1998, p. 78.

³⁹² A sensibility a priori (in space and time).

act to the ideal, an element of proof of a finishing line, a perfect model with no perfection. There is no perfection, but a *processus*, a dream rooted in its group.

This ideal is like a *vital system*, a network that connects all things, that is born as a whole, with a beginning and an end of a network of interceptions and *space-time*³⁹³ connections. This *idea* of architecture must be rooted in the entity towards the passage from concealment into *disclosure of the being*³⁹⁴. It should enrich people's lives, making them freer, and improve their living standards. Architecture should join physical, technical, artistic and emotional qualities, in which everything strengthens this *idea* of architecture. An *idea* of living architecture (just like nature) causing different connections and relationships with the human, through light/shadow, closed/open games, and provide different experiences. Just as nature evolves, moves and changes with the intensity of light and through open/closed games, architecture should project those *qualia* which emanate a sense of an ever new place which can accompany the pleasure of life of those who inhabit the space and integrate the development of the place. But the basic principle is this *idea*³⁹⁵ of architecture.

These qualities *materialise* through the process of creation, the dialectics of composition - the idea, the image, the scheme, the sketch, the *germinal shape*, the project. This dialectics of composition translates through a process of creation, in which the process itself germinates from metamorphosis into metamorphosis. It is not about a hermetic process, but a concomitant process to the germ. Images that transform themselves almost independently and create each other. If the idea could generate image... (Sartre, *Le Imagination*³⁹⁶).

It is through the presence of these *qualia* which unveil other new feelings not yet felt that are offered and revealed. On devising a project the first thing that comes to my mind is an image that for some reason presents itself before me loaded with meaning, even if I'm unable to express this meaning in discursive or conceptual terms. As soon as the image becomes sufficiently clear in my mind, I start to develop it into a story, or rather, the images themselves

³⁹³ This network is made of space-time points, which implies an infinite multiplication of time and space dimensions (Italo Calvino in *Seis propostas para o próximo milénio*).

³⁹⁴ Heidegger, Martin, *Der Ursprung des Kunstwerkes*, 1936; Port. Trad.: *A Origem da Obra de Arte*, Edições 70, 2010, p. 36.

³⁹⁵ Panofsky, Erwin, *Idea: A concept in art theory*, 1924, Portuguese Trad.: *Idea: A Evolução do Conceito de Belo*, Martins Fontes, São Paulo, 2000.

³⁹⁶ Sartre, Jean Paul, *Le Imagination*, Quadriga, 2003; P. Ex. 93.

develop their implied potential, the narrative they bring within themselves. Around each image other images are born, a field of analogies, symmetries and oppositions is formed. In the organisation of this material, which is no longer just visual but also conceptual, my intention intervenes to lend order and give a meaning to the development of the story.

In order to contextualise and facilitate understanding, let us return to Siza and Quinta da Malagueira project in Évora. When discussing the project, the architect explains that the initial option consisted in trying to delimit the area in such a way as to use all empty spaces with specific interventions. He wanted the project to have a continuity that would allow the evolution of the plan to bring a unity to its urban setting.

The first substantial difficulty of the programme was in its own designation: 'social housing', as if it was an autonomous specialty. Housing is a constant presence in the city and it is always social. The next difficulty was a consequence of the insufficient importance given to financing, a difficult problem when trying to get an acceptable quality material. The idea had spread that cheap construction should be terrible, while at the same time popular construction was constantly being associated with something inconsistent, without quality. Today we accept this situation with resignation. (...)

With this premise I began the project, while user participation, fuelled by the revolution, was an irrepressible engine of transformation which influenced my method.(...) To achieve quality in such complex projects, more research is necessary.(...) When I first visited the twenty seven acre site, I noticed several presences. (...) Between the two roads there was a stream with numerous traces of pre-existing structures: an arab bath, near a stream, a cork oak and a tank at a higher level. (...) The whole area had been a single farm. The site afforded a beautiful view of Évora, a rare city built in granite and marble, with its cathedral, a romantic church and a neo-classic theatre.(...) I started studying the great vitality of the neighbourhood of Santa Maria, stirred by the presence of small commercial activities. People walking away from home to fetch water from the fountains, walking to school or to another neighbourhood: marking on the ground, over time, a drawing of the route which was more convenient to them. These rare traces also helped to explain the behaviour and the topography allowing the potential for any transformation to emerge.³⁹⁷

³⁹⁷ Siza Vieira, Álvaro, *Textos*, Civilização Editora, 2009, p. 227, 228, 229, 230, 231, 232. Also in *Immaginare l'evidenza*, Laterza & figli Spa, Roma-Bari, 1988.



Figure 106: Image of The Quinta da Malagueira. Relationship between the Quinta Malagueira and Évora.

Source: El Croquis, *Classicos de Arquitectura*, Álvaro Siza, Edições 70, Maio de 2012.

The question of dwelling is central to Siza's work and more so to this particular project. In this case, social housing was the challenge. What should a social housing project be in Évora, South Portugal? This was a region with very strong landscape and cultural characteristics in a revolutionary period Portugal's history. The answer, and proposal submitted, was clear: to involve in the process those people who would be living in the planned social housing. This meant to involve the inhabitant who would inhabit and be inhabited; to involve the body of the inhabitant as a form of reflecting and proposing creative strategies. Here we have the place as fundamental strategy to build the new place and to propose new strategies to inhabit and for the place.

According to Siza, the fundamental relationship between the two neighbourhoods soon became apparent raising specific issues that would help define the final project. This led him to consider introducing a highway system linking East and West and cutting across the whole site, cutting through the water stream in order to connect the new area to the city. He then decided to design the North to South axis, extending beyond the first pedestrian route and the debate about the house unfolded after that, since in his opinion this crossroads was the key structure of the intervention. In his own words, this axis 'stimulated the invisible movements between the site and the Lisbon Road'.

Along the East to West axis several structures were proposed near Santa Maria and the Broadway road in between the two areas has helped the regeneration of empty spaces, making access routes, staircases and gardens possible, encouraging local people to come out from hiding. The houses have a similar and individual design and were built away from the road, featuring a patio and connected to another house, back to back. However, this choice of a single design raised concerns among the residents generating some debate and turning into a political issue. 'Meanwhile I came up with the idea of raising the network of infra-structures to the height of the roof: in between two opposite houses there is a secondary duct', says Siza simply.

The idea of construction is unnoticed from the entanglement between pre-existing environment, natural, cultural and creative act, which step-by-step make a methodology emerge that will bring out ideas, stories originating a poetic narrative, as Siza says, to a whiteness that creates the architectural space.

Even when the initial movement is the visual imagination that makes its intrinsic logic work, sooner or later it finds itself stuck in a mesh where reasoning and expression also try to impose their logic. The visual solutions, however, remain determining and sometimes come unexpectedly to decide upon cases that neither the conjecture of thought nor the resources of language will manage to solve.

The mind of the architect, similarly to that of the scientist in decisive moments, uses an image association procedure which is the fastest system of associating and choosing from the endless alternatives afforded by the possible and the impossible. Creation is a kind of electronic machine that takes into account all possible combinations and chooses those which correspond to a goal, to a thought (categorical or not because the drawing of the creator should be a free one) or simply those that are most interesting, tragic, sublime, poetical, pleasant, picturesque³⁹⁸, etc..

Returning to the Quinta da Malagueira project and to Siza, and to the associations that he creates, to develop a narrative that looks more like a story of life and brings us to the house of Heidegger: in 'Building, Dwelling, Thinking', it is now understood that the tectonic experience of a piece can enrich people's

³⁹⁸ In the architectural composition there may coexist various combinations which come from the freedom of the Creator. Combinations born out of ideas of renovation, continuity, inheritance, praxis or experience.

sensorial and intellectual experience. Nevertheless there is a tendency these days to reduce architecture to mere scenography and to reduce the whole architectonic expression to consumer culture. This statement raises a few questions: what will be the future of individual imagination in the so-called *civilisation of the image*? Will the power to evoke images continue to develop into a humanity increasingly flooded by the deluge of pre-fabricated images? In the past the visual memory of an individual used to be limited to the asset of his direct experience and to a limited repertoire of images reflexive of his culture; the opportunity to shape personal myths was born from the way fragments of this memory combined in unexpected and suggestive approaches. Today, people are bombarded by such a flood of images that they are no longer able to differentiate direct experience from what they have seen for a few seconds on television. The memory is covered with layers of fragments of images like a garbage disposal, where it becomes increasingly difficult for one picture to stand out from the rest.

There is a potential imaginative pedagogy which allows each and everyone to become used to controlling their own internal vision without suffocating it and, on the other hand, without letting it fall into a confusing and temporary fantasising, but instead allowing the images to crystallise in a well defined and memorable self-sufficient and *icastic*³⁹⁹ way. Following this principle, architecture will relieve the being from the pressure of contemporary society, and it will allow him to feel something deep and continuously *erase the noise* that has engulfed him.

Several factors contribute towards forming the visual part of the architectural imagination: the direct observation of the real world, the phantasmagorical and *oneiric* transfiguration, the figurative world transmitted by culture to its various levels, and a process of abstraction, of condensation and internalization of the sensitive experience, which is decisive both in the visualisation and the verbalisation of thought. Three routes remain open as a result:

1 - Recycling the images used in a new context that changes its meaning. Postmodernism can be considered as a tendency to make ironic use of the

³⁹⁹ Italo, Calvino, *Sei proposte per il prossimo millennio*, 1988, *Seis propostas para o próximo milénio*, Teorema, Lisboa, 1998, p. 63.

imagination of the media or to introduce a taste for the wonderful as inherited from literary tradition in narratives that widen their alienating power.

2 - Providing a vacuum in order to make a fresh start.

As stated by Italo Calvino, 'Samuel Beckett⁴⁰⁰ achieved the most extraordinary results when he minimised the visual elements and language in a *world that would follow the end of our world*⁴⁰¹.

People generate their own active energy from the interaction of substances based on the idealisation of sensitive space, in an endless chain reaction involving substances and localised sensitive material which in turn generates other substances. Similarly, Siza Vieira creates a sensitive energy in the space while establishing a simultaneous and harmonious plurality from the interaction of various substances. Siza captures these singularities from within the global vision. His work represents a meeting of thoughts and the coexistence of parties, i.e. the relationship between substances that connect to each other and generate other substances. The space he creates includes singularities that cannot be classified in the same way in every condition. Sense, time and place create a variation in feeling, making and significance. Modernism can be considered a trend for this thinking, of simplification and distrust of human spontaneity.

3 – The goal of architecture in the representation of a world as a continuous, is to represent it without mitigating its inextricable complexity in any way, or rather, the simultaneous presence of the most heterogeneous elements that contribute to determining each event. People require the knowledge of things as infinite relations, past and future, actual or potential, that converge in them, require that everything is exactly denominated, described and located in space and time.

This is the path that Siza shows us, to build a spatial narrative intertwined in whiteness in an environment that will originate the work, as if people were to create a new world from the existing one, or as if they were receiving an impulse from this existing environment, poetically developed from the self, in that whiteness, that becomes a social and human impulse-ethos.

⁴⁰⁰ Samuel Beckett (1927-1989) was one of the founders of the theatre of the absurd, and is considered one of the main authors of the 20th century.

⁴⁰¹ Italo, Calvino, *Sei proposte per il prossimo millennio*, 1988, *Seis propostas para o próximo milénio*, Teorema, Lisboa, 1998, p. 115.

The architect sees the world as a complex of systems, where each individual system conditions the others and is constrained by them. *Architecture as a network between facts, people and things of the world.* Architecture connects the visible mark to an invisible thing, the missing thing, feared or desired, like a fragile bridge improvised over the abyss. It allows us to get closer to things, present or absent by way of symbolisation. Due to the complexity of the contemporary world, architecture, led by experience, should evoke simplicity in people's lives.

To belong, and more specifically to belong to a given place, *surround - Einfriedung*⁴⁰². The tectonic experience enriches the sensorial and intellectual experience of construction, lending meaning to the fundamental human needs and helping Man to inhabit the earth and giving the human being permanency. The construction lends presence to the world and becomes inhabited, lending meaning to the inhabiting. Just as Siza gave meaning to that place and to the living of those inhabitants in that space.

This is about the compensation caused by the architectural object. The ability to compensate for any imbalances in society through the ancient mission of architecture, that of stimulating the aesthetic pleasure and conveying a message of hope in sensitivity. Without it being an extreme situation, a *catharsis*. In today's society the human is a little displaced and architecture can be its purification⁴⁰³. Often the space finds us alien to it. For the first time the architectural work gives an image to things and its language names things and brings them closer to Man. The architectural work becomes Man's mirror, makes him inhabit the space. Architecture lends a meaning to things and to Man through his inhabiting. Architecture is an *aura*⁴⁰⁴ over Man's activity, the place for phenomena; a kind of vital space – a way of being of the existential subject which could include not only his own ambitions to project but also his need for identity, subjective, intimate and personal. To Heidegger *Raum* implies the seminal idea of an interior impulse as it responds to the idea of being place,

⁴⁰² Term which originally defines what surrounds, protects and gives joy to life. The importance of space should be referred as something that belongs to people and makes the belonging, that roots and uproots, constructs and deconstructs them in the future.

⁴⁰³ This is a way to decant what people feel, to bring the harmful elements to base and to give rise to a new spirit.

⁴⁰⁴ Orbital because it fixes the human, it involves the human and creates the human.

of configuring the vital environment from the inside. An idea also shared by Louis Kahn, when he conceives the form of *The Room* as a response to the pulse coming from its interior⁴⁰⁵. Or, in Siza's case, in the truth of the environments he creates, the project is the search to create that specific environment and not the opposite, in the search of an original idea that reflects the concreteness of that person and that place where it reconciles and merges all materials, all details to ensure the natural union of everything and make that area significant and meaningful for this place and this individual. Things merge. 'The events in life are your guests (...) host them with your open arms and they will belong to you and be part of yourself'⁴⁰⁶.

Living in a time of science, through technology applied science can contribute to this comfort, as discussed later in Chapter 6. Technological invention in the service of artistic creation is a way to do what matters to science (defining *techni*⁴⁰⁷ and *arche*⁴⁰⁸ remained in the position of beauty). Man touches objects through the development of new materials and construction techniques. Technique, controlled in a responsible way, ethically and ontologically, can become a vehicle for evolution and enlightenment. Used in an irresponsible way it can be a tool for domination and alienation. It is for us to use a technique dominating the whole process as an instrument of union between Man and the world. Technique, craft and artistic creation in the search of the Beautiful through a practicum with *idea*. The aesthetics of building systems and materials and structure as an integrated element of natural⁴⁰⁹ truth⁴¹⁰ in the composition of space.

⁴⁰⁵ Fuertes, Magda Maria Pere in *Arquitetura Iberica*.

⁴⁰⁶ Heidegger, Martin *Building, Dwelling, Thinking* in Conferência y artículos, (Spanish Transl.) Ediciones del Serbal, Madrid 1994.

⁴⁰⁷ Techni – Ability in the sense of being possible to obtain a certain result voluntarily. This ability can derive from common experience and imitation, the knowledge of codified rules of actions, or a scientific knowledge.

⁴⁰⁸ Arche – Original Mode. Necessity and way of doing, tuning of doing.

⁴⁰⁹ That which has validity and substantiates truth. *It was shown that the answer to the question 'what is a thing?' comes from the following: one thing is the gathering of proprieties and the truth that corresponds to it has its place in the enunciate, in the proposition, which is the connection between the subject and the action. We have said this answer is completely natural, and so is its grounding. We ask once more: what is it in this context 'natural'? We refer to 'natural' to what is understood per se, with no complications, in the common way of understanding (...) this determination of the essence of truth, so called 'natural' from which*

This is a new technological formalisation in the seduction of the human, in the (de)rooting of the human. Being is an ethical and ontological problem. Being is past, present and future. It is what people want to be. It is the subject of consciousness. Technology today is indispensable to being somewhere. The natural thing and the world / the prose of the world (Merleau-Ponty). The will of building a bridge between things and conscience, i.e. of thinking Man as a 'Being in the world', simultaneously incarnated and integrated in Time. The Body is a subject that truly dwells in Nature, a gathering of incarnated meanings present in the world which it inhabits and shares with other consciences, according to a model of intersubjectivity. Between the subject and the object there is a 'Way of being' which is the 'Living body', phenomenal, a primary and irreducible reality which goes beyond worldly things. The reversibility of the Sensitive makes the existence of the Other not only plausible but necessary: 'The left hand which touches the right is, simultaneously, mine and not mine; it

*we give a proof of the fairness of the determination of the essence of the thing, this natural concept of truth, is not anymore 'natural'. Because of that, it is not obvious the natural vision of the world to which we firmly try to hold. It remains questionable. This 'natural' a result of so many efforts, is in a very peculiar sense, something historical. So it could happen that in our own natural vision of the world, we would be for a centennial vision of the thingness of things, while things were actually presented, in a completely different way. Our previous question on what it means 'natural' will prevent us from, after this answer, to take the question 'what is a thing' irreflectedly or as something already solved. Heidegger, Martin *Die Frage nach dem Ding*, 1987 (Port. Transl). Edições 70, Lisboa, p.45,46.*

⁴¹⁰ *It is true what is valid. Validity is what is according to facts. Anything agrees when goes towards the facts, i.e. when 'taking a measure' is based on what things are, Truth is then conformity to things. For sure it is not particular truths that should conform to particular things, but rather the very essence of truth. When truth is conformity to go towards... that, undoubtedly, should in first place to contribute to the essential determination of truth: it should conform with the essence of things (the thingness of things). From the essence of truth as conformity, it becomes necessary that the structure of truth is a reflex of the structure of the thing (...) Truth is conformity with things, correspondence to things.(...). The construction of truth and the elements of that construction, or in other words, the truthful proposition is in conformity to which should lead truth, the thing as basis and its properties. Heidegger, Martin Op.Cit.*

is me that I recognise from its existence, but a Self which is out of myself (...) it is already another.⁴¹¹

Communication with the Other and the use of language are our form of contact with the humane.. Individual life is lived and communicated, in the individual space which is our own. Through the '*signifier sense*' of architecture people try to achieve a new living and communication to make Man's life happier. This is poetics of perception involving creative, constructive, organisational or evolving actions which lead the position of a being in its actuality. Artistic creation and pleasure are in the equal proportions. The artist first experiences affective knowledge which is transferred into his artwork for affective feeling of which the body and space become the individual territory. The experience of beauty, the pleasure in architecture can bring a new sense to human life through a deep revelation of the self. A good example of this is in the architecture of Álvaro Siza Vieira and in his idea of permanence, in actual fact an affected permanency between human being, space, place, time and technique. Architecture that lasts is that which follows life, that whose practical sense relates to the perennial, that with a tragic sense and a ludic sense. Human being as a refuge.

Let us consider as a good illustration of this the concrete and the real in Siza's own perspective on the house, as refuge and shelter:

The house is the shelter.

The main thing about the house is the roof and then the chimney.

Inside we are independent or almost independent. We are protected from the city and the whole world. (...)

The main thing in the house is the door, more so than the window, because it doesn't have a windowsill: only a step of a few centimetres into the world or away from the world (we can always close the door, not open it or throw it open)⁴¹².

⁴¹¹ Clément, Élisabeth ; Demonque, Chantal ; Hansen-Love, Laurence ; Kahn, Pierre, *Dicionário Prático de Filosofia*, Terramar, 2.º Edição, Janeiro de 1999.

⁴¹² Vieira, Siza Álvaro, *Textos*, Civilização Editora, 2009, p. 349.



Figure 107: Siza Vieira, Boa Nova Tea House, Leça da Palmeira, 1958-1963.
Source: Rodrigues, António Jacinto, *Álvaro Siza/Obra e Método*, Civilização editora, Porto, 1992, page 55.

Through architectural work, the aim is to induce pleasure through aesthetic joy. Architecture, rooted in the being, using new ethics and ontology, will project a different aesthetic order, through experience and the apprehension of the sensitive. It will bring a sublimation of the aesthetic instinct, which is 'today a supreme necessity of the spirit'⁴¹³.

The architect Louis Kahn defines a dwelling that hosts life not just as a physical but also a mental place. Dwelling is the beginning of architecture,

It is the place of the mind. When we are in the dwelling with specific dimensions, structure and light, it responds to its character, to its spiritual atmosphere, recognising that everything that the human being thinks and accomplishes turns into life⁴¹⁴.

In *The Room*, a term thus defined by Louis Kahn, architecture involves the vital and spiritual concerns of those who live in it: the container and the users interact, they create empathies, they even identify with each other, being part of an unbreakable whole. *The Room* is built from this internal pulsation which

⁴¹³ Hegel, *Lessons on Aesthetics*: "To us art is not anymore the supreme way where truth in itself provokes existence. We can with certainty hope for its constant elevation and perfecting, but its form has ceased to be the supreme necessity of the spirit. In all of these connections, Art is and will continue to be, to the extent of its extreme fate, something that, for us, is already past"

⁴¹⁴ Fuertes, Magda Maria Pere in *Arquitectura Iberica*, in Khan, Louis, drawing for the exhibition 'City/2' (City over Two), Philadelphia Museum of Art, 10th Jun, 1971 – 2 Jan. (Spanish Version) "La estancia, la calle y el pacto humano" In Norberg-Shulz, Christian Louis L. *Khan Ideia e imagem*, Xarat Ed. Madrid 1981 pp 106.

comes from the dweller who orders, deprives, dissolves it to its limit. It is from these limits, in the frontier of this discontinuous dwelling, that something starts to be what it is (*its essence starts*⁴¹⁵). 'And it is precisely at the beginning of this essence, in the definition of these measurable, tangible limits, associated to the constructive process which, according to Kahn, architecture starts to act'⁴¹⁶.

The idea of the perennial brings comfort and optimism to Man. And this idea of comfort is essential to compensate the conscience from the ephemeral in life.



Figure 108: Louis Kahn's Human Being – The Room, 1971.
Source: <http://nazleenur.bloggsof.co.uk>.

⁴¹⁵ Heidegger, Martin Op.Cit.

⁴¹⁶ Fuertes, Magda Maria Pere Op. Cit.

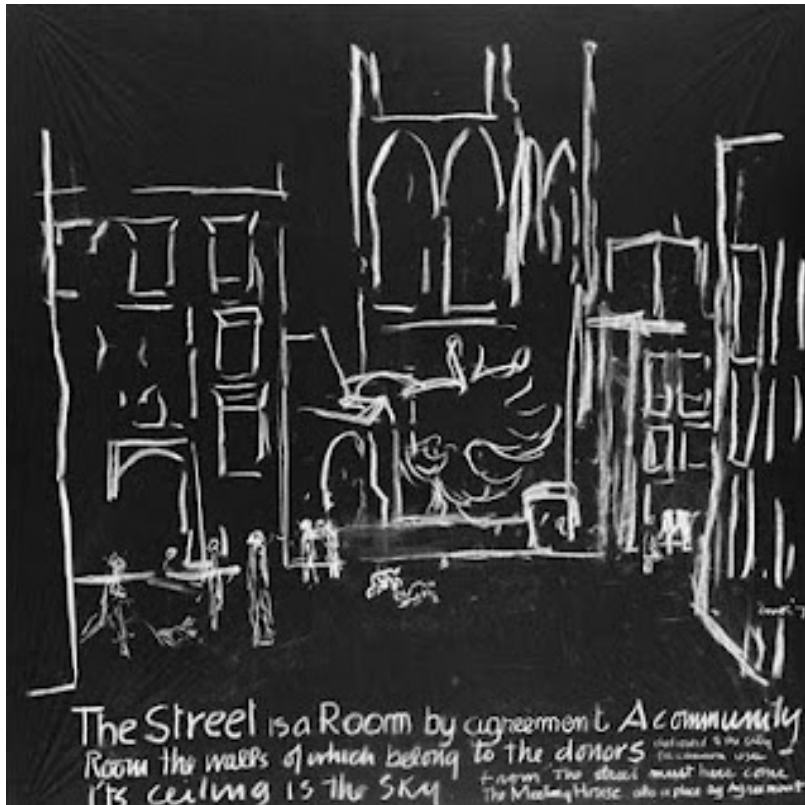


Figure Louis Kahn's Human Being – The Room, 1971.
Source: <http://nazleenur.blogssop.co.uk>.

In Quinta da Malagueira the idea of comfort, of shelter, of belonging is retained. It is evident in the layout of the houses and the public space, in the relationship that it establishes between people's lives and their habitat, in the disposition of the houses around the intimacy of the courtyard and in the potential of houses' own space organised in time and space to fit people's lives. This is what gives meaning to life, this entanglement between possessor and possessed, intensifying between the particular and the universal, in this identification between matter and spirit (constructed space/human being). What stands out is the way Siza responds to questions raised by the various families from different origins and backgrounds.

The phenomenology of aesthetic experience is intensified by the phenomenon of feeling⁴¹⁷. Feeling is a form of knowing, when people feel they

⁴¹⁷ Aesthetics means to feel. Non-aesthetic is what is not felt.

understand. Feeling is a naïve way of perceiving⁴¹⁸. Today, aesthetics detaches itself from life, aesthetics becomes abstraction, due to the evolutionary means of life, contrary to Merleau-Ponty, who stated the incarnation of aesthetics. Beauty⁴¹⁹ is the product of a judgement, which originates a value judgement. With experience impression is left by an object to the subject and causes an aesthetic emotion, through feeling. This is an uninterested act, a seductive pleasure, it causes a desire to extend the process, a heuristic desire, to go further, to research and widen the experience, printing it on our memory.

The function of the object in experience is to go through the category of the signs – *qualia*⁴²⁰ – and provide information – *perceptus*.

This phenomenology presupposes an aesthetic construction based on form, without any separation between form and content and having as meaning the poetics of perception. The latter is a way of knowing and creating what is real, aiming to return to what is real in order to be accessed again by feeling.

Architecture creates a place from the place which creates yet another place through inhabiting making it a direct expression of and to existence. Through the architectural work people experience an interactive dialogue. This has been developed by Siza Vieira with Quinta da Malagueira. He has developed a dialogue with the whole region, with that place, with the human being and with time (in *devir*) which goes well beyond a concept of appearance and basic mutually nourished relationships. There is a point of view inherent to the place and to the people which is long lasting, an ontological recognition between space (object) and the human being.

The subject is an object and the object becomes subject; the subject undergoes a transfiguration by experiencing the object. It becomes a spiritual pleasure and causes in the subject a reaction of aesthetic joy, through which the object widens to us. This is empathy – *einfühlung*, – effusion; something that

⁴¹⁸ Hegel, The Phenomenology of the Spirit; With Merleau-Ponty Aesthetics is taken in the sense of Perception; With Foucault the affirmation is the originality of creation; Today, more than ever, the aesthetics of perception is affirmed.

⁴¹⁹ Clear and concrete statement, and also irrefutable. It has got the Good and an origin, a minor wellness that only brings pleasure. The judgment of taste is ephemeral; the judgment of value with freedom and responsibility is universal.

⁴²⁰ A term which denominates the stimuli in things, active by the construction of *perceptus* and which head, specifically, to the corresponding sensitive orders.

overflows from the object, which is widened by the subject. *The lover becomes the beloved object*⁴²¹. It is a mode of full aesthetic joy, of effusion and ecstasy.

In Quinta da Malagueira that identification and empathy can be perceived to exist between subject and object, between the residents and the space created by Siza. In identifying with the environment he created, there is a perfect symphony between that environment of the created space and the local people. There is no separation, they are part of the same environment, they have merged into one environment; one does not exist without the other. There is an intensification between the work and the human being, each transiting to the other's place, forming a tension that creates the movement of life – the future.

The subject however must be available for this process. 'It is a value of necessity and freedom, and qualities which are closed on the object to be experimented', Kant. The beauty of the object provides us with the fullness of our life and a will to move forward – the Intention of Convenience. Pleasure can be the object of Beauty to the community. The Beauty and Useful dialectics⁴²² – the Intention of convenience to reach the beautiful. It is a created vision, constructive and evolving (in time) In addition, the Aesthetic sense is revealed by the author (the poetics of perception). It is what the author suggests to others and to himself through things and through the world and the time in which he lives. These are the stimuli to create beauty. The act of building is more ontological than representational. It is more of a thing than a sign. It is not the expression of a consumer culture that lives from an appealing image simply to be looked at, it is an ontological act that presupposes a value judgement and that creates a link to society. It is a sum of values around which the building starts to emerge in order to be constructed, felt and lived in everyday life (in life's free establishment and development). In Quinta da Malagueira there was that intentionality in a very evident manner, in the way Siza developed each detail of the project, assuming this very clearly. He says,

⁴²¹ Camões, Luís de. *Os Lusíadas. Canto I. Canção Nona*.

⁴²² Useful is what is worthless itself, but is judged with an aim in its logicity, whereas Beautiful is immanence, Useful and immanent. The Useful is a unimatterity achieved with a practical aim, temporal and mediate. With the combination of these two values (Beautiful and Useful) the most important art of work emerges.

What is important is this dense mesh that exceeds abundantly the limits of architectural culture, of disciplinary specificity. The entire development of the project is a very interesting story, influenced by the encounter of different origins, of opposing concepts of family, which is difficult to report to its full extent⁴²³.

The beautiful can also emerge more freely in type.⁴²⁴ Type originates from archetype, what is dreamt. Architecture is a direct expression of existence as it starts with the meaning of our own lives and with the purpose of giving meaning to life itself. It is a mere look from life into life. It is meant to be lived by human spirit. In short, by the concentration of essential qualities, it conceives refinement. Research on type develops in models (created and ingenuous), and type emerges from the work of our sensibility, from a specific situation.

The phenomenological experience of the Beautiful implies several phases:

1. Open Experience, which refers to what is unfinished through contact with the aesthetic experience. Not to have a closed vision towards that process. A vision of full availability. I can see water transparency, foam transparency, the uncovered drawing, the concrete meaning...

Again Quinta da Malagueira is a good illustration of this, and so is the way Siza finds the sense in the routes and the importance he assigns to the traces he found in the place for the development of a solution.

2. Sensitive Intuition. The subject perceives through sensibility.

There is a kind of glimmer. Something was said, but not fully expressed.

This idea can be implemented in the way Siza related to the aqueduct of Évora; the way he captured that glimpse, in a first phase without relating it directly to Quinta da Malagueira.

4. Intellectual Intuition. It gives people sense; an intellectualised intuition. Imagination and the symbolic thought.

The way Siza implements that glimpse in the neighbourhood, responding to several issues of great complexity, of a technical nature, of meaning and organisation. With the aesthetic object created, the object penetrates our

⁴²³ , Siza Álvaro, *Textos*, Civilização Editora, 2009, p. 236.

⁴²⁴ Artistic research; Typification of objects; the original features of an object.

consciousness and transforms itself into value. It is the projection of the object over the subject and of the subject over the object, the latter quite seamlessly.

People feel and perceive the (architectural) space with the body and the spirit, either as spectators or as creators through the experience of the space in contact with the body/spirit. As Siza writes,

The architectural design is born out of an emotion, the emotion which is evoked by a given time and place. The project and construction require the authors to free themselves from this emotion in a progressive distancing – spreading it whole and concealed. From there on, the emotion belongs to the other(s).⁴²⁵

With its own dimension, in the aesthetic organisation of space and time, architecture is transposed to a life experiencing order. It happens through the canonical appearance of the human body, this perfect tune with architectonic space (space and time). It is the way people find to interiorise and bind the metrics of space, it is about the rhythmic organisation of space caused by time.

If the combination is intentional and hierarchical, a space and time reality is defined, and with the existing ceremony, it becomes visible. Harmony, cultivated according to our sensibility of being and culture, depends on a stronger emotion. A certain serenity and stability leads to harmonic gestures, which are the expression of our feelings and leads to the dialectics of space and time. It is about an intellectual intuition which concedes sense to this dialectics; since it is the matter of our sensing, it provides us with the mental consciousness of the Beautiful. This is the tendency to insert the multiple in the unique with complex orders managed symbolically,⁴²⁶ with coexistence and mutual attraction. The coexistence between space and reciprocal objects, as space is a perceptual field, an area for specific phenomena and these form and

⁴²⁵ Siza Álvaro, *Textos*, Civilização Editora, 2009, p. 109, also in: Rodrigues, Jacinto, *Álvaro Siza, Obra e Método*, 1992.

⁴²⁶ Symbol is provided by what is represented by an absent form. It is our poetical activity of the world. It is about creating in a poetical way. The variabilities of interpreting arise as a dreaming poetics. To represent something through symbolic orders (loosen imagination, but not detached, ruled by a dreaming and poetical sensibility). Creator of worlds of something dreamt of.

atmosphere which creates other phenomena. The first irrefutable and absolute sense is pleasure. This pleasure is different from sensual pleasure, sensorial until the aesthetic joy. It is a mere intellectual pleasure. It heightens the spirit and provides it with a state of enthusiasm.

Generalising sensibility, with feeling people understand the world. The whole life is Beautiful and worth living, and the subject should find that life, it is its function. Beauty is value substantiated by judgement, but is necessary to connect it with other values, such as the Beautiful and the Object and the thing in the world; the Beautiful and the Useful; the Beautiful and the Pleasant; the Beautiful and the True. Creation leads to the emerging of the absolute consciousness of the Being. It brings him to the world of things – *Flesh in the World*. It is through the experience of the body that people learn and know themselves, and that they take the experience of the world.

We transform the space as we transform ourselves: if suddenly and successively, confronted with 'the other', individually and collectively. The nature – creator of man, – and man – inventor of nature – absorb everything, incorporating and rejecting what affects them.⁴²⁷

It is an expressly sensual activity, sensorial and intervening in life. It is conscious activity of the will to make, a deep consciousness which emerges, but a human act, necessary and inevitable that consists of the practice of ordering the world according to certain values. Therefore, to value the world and judge the world, de-trivialise the world with artistic sensibility. Something which is thought of in order to be inhabited and which lends permanence - building, inhabiting and thinking⁴²⁸.

The creator *invents* his own matrixes with absolute freedom. This is illustrated by the mannerism of Palladio where the Palladian composition refutes the canon, with a new perspective. When Palladio refutes the classical canon and heavily influenced by Vitruvius reinvents a form of organising space which is free from any rules imposed at the time, proposing a new relationship with the place as illustrated in Villa Emo. As Pevsner states,

⁴²⁷ Siza Álvaro, *Textos*, Civilização Editora, 2009, p. 300.

⁴²⁸ Heidegger, Martin, *Poetry*.

For the first time in Western architecture, landscape and architecture have been created as belonging to each other. Here for the first time the main house axes extend into nature, or alternatively, the spectator contemplates the house as the crowning of the view⁴²⁹.



Figure 109: Andrea Palladio, Villa Emo, 1559.
Source: <http://edwinandelainelilly.com/Grand%20Tour%202008/Veneto/Palladio/Palladio.htm>

A *poiésis* (creation) which is revealing and tectonic, structured poetics. An articulated joint of relationships, which does much more than reduce architecture to mere scenography or to a consumer culture. It is an articulated joint around a special pertinence. With Siza Vieira there is the Canon of the place, the purpose of place, the rediscovering of the essence, an exacting response to the fabric and the landscape. There is a reinventing of the place by introducing a new perspective and coexistence. This invention moves through mental schemes, which come from a mental order, a domain of creativity. Our thinking is schematic. With the scheme concepts can be drawn as an orienting process. It gives us the fundamental features of an object, of a feeling, the pure

⁴²⁹ Pevsner, Nikolaus, *An Outline of European Architecture*, 1943; Port. Trad.: *Panorama da Arquitectura Ocidental*, Martins Fontes, p. 221-222.

data of the spirit. They allow conquering the real, and taking it to understand them⁴³⁰.

Reference can be made to all mental associations that Siza develops to reach an architectural narrative, to envision an environment that gives a purpose and life to the project. A spatial chain reaction of coexistence and connections between different substances and that link these together - inventing and knowing.

¹⁹² Orders of the scheme:

1 – Common place: grammar proposition – myth. Pre-rational situation which explains the world in a generic and globalising way, looking for ways to escape the trivial. It is a philosopheme. With no common place there is no creation, because that is the place of tendencies and dreams.

2 – Canon: from the canonical and humanised human order to canonical geometries. It is a schematic sensibility made of knowledge like the principle of measuring the world. The canon prints a safe rhythm to the activity of thinking, to artistic creation, to style. It is a kind of order in the world. These modules establish modular systems with the world that provides innovation.

3 – Type: Archetype. The mould that originates other moulds. The original model built with the archetype, the origins. It promotes inventive practice. It creates models. The research of the process is undertaken through the research of models, which is the *prototype*.

4 – Style: it is poetics and it is done through language. The expression of sensibility conveyed by quality of Values. It is an affective achievement, an intimate consciousness. The pleasure that makes us understand the way things are, for example the gothic style.

Rodrigues, Maria João Madeira, 2007, *Lectures and essays*. Adapted.

4.4 Types of Knowledge

Aesthetic figures have nothing to do with rhetoric. They are sensations: percepts and affects, space, places, landscapes, faces, visions and becomings. The sensorial becoming, as Gilles Deleuze states, 'is the act by which something or someone continually becomes other.'⁴³¹

In the Quinta da Malagueira project there is a continuous becoming-other. The space for the construction of another space; time for the construction of a new time; and the place for the construction of a new place. It is a place of transformation which emerged in a context of change, the 24th April Revolution, between new debates around architecture and from the relationship with the human being, between history of a place and region and between the people who inhabit that space and that place.

Architecture is the first art, it is the language of the senses, which runs through the qualification of space. The space, the interior/exterior relationship, the matter, the relationship with the texture of materials that make it and shape it; time and the rhythm of the space through time. It is a block of senses made up of percepts and affects. In this sense, the house and its walls are blocks of senses. The action of the body in the house makes it expand in the house, in these blocks of senses. The house participates in a whole becoming.

The 'I' is not merely the brain's 'I conceive' as thought; it is also the sensory brain's 'I sense' as art. In the 'I' there is a whole raft of perception-action cerebral integrations. 'Sensation is excitement itself, as it sends reactions and retains vibrations in the body'.⁴³² In this sense, the quality of the architectonic space and the relationships it establishes with man and his surroundings is essential in order to develop an aesthetic consciousness and for man to develop his own thinking with it.

The being of sensation (...) will appear as the unity or
reversibility of feeling and felt, their intimate intermingling like

⁴³¹ Deleuze, Gilles, Guattari, Félix, *Qu'est-ce que la Philosophie*, Éditions de Minuit, Paris, Port. Trad.: *O que é a Filosofia*, Editorial Presença, 1992, pag. 156.

⁴³² Damásio, António, *O livro da Consciência – A construção do Cérebro Consciente*, Temas e Debates – Circulo de Leitores, 2010, p. ex. 96.

hands clasped together: it is the flesh that, at the same time, is freed from the lived body, the perceived world, and the intentionality of one toward the other that is still too tied to experience.⁴³³

Knowledge is not a form nor a force, but a function - I function. I sense, and sensing coexists with embryonic tissue.

Perception is a priori knowledge, it informs but is not yet knowledge. To know means to experiment, to be in a place and possess it. I am here and I possess an absolute perception. The potentiality of existing is fostered by the quality of being able to be founded in experience, to take possession, to experiment – to decide. According to Kant, experience has two senses: experiencing as a happening and a subject's action – I; and what, in this experimenting is the experienced itself. Experience, in the sense of the experimented and experimental, in the sense of the object of experience. Between existing and being the feeling intervenes. Being implies a moral judgment, and therefore to hierarchise values. I, as in 'I think', is the foundation of all truth.

'I think' is the conductor of categories, aiming at the I. The categories are called determinations of the Being, aiming at a better understating of the world – the being of the entity (being-in-a-certain-mode, being-extended, being-in-relation, being-in, being-now)⁴³⁴ which drive to an ontology.

As Siza states, a solution arises today as obvious and inevitable, although in reality, to see before anything else is a difficult intuition, which is only possible with the help of a great experience.⁴³⁵ The cognitive-a-priori is the first understanding of the world. The sense which is perceived. The mental motive and the urge for the future generate a will to intervene. The control over the whole body lies on the brain. Libido causes the will and urge for acting to

⁴³³ Deleuze, Gilles, Guattari, Félix, *Qu'est-ce que la Philosophie*, Éditions de Minuit, Paris, Port. Trad.: *O que é a Filosofia*, Editorial Presença, 1992, pag. 157. English translation - What Is Philosophy?, Colombia University Press, Hugh Tomlinson and Graham Burchell
<https://books.google.co.uk/books?id=gwVF7FpvsU8C&printsec=frontcover#v=snippet&q=flesh&f=false>

⁴³⁴ Hiedegger, Martin, *Die Frage nach dem Ding*, 1987, Tradução Portuguesa: *Que é uma coisa*, Edições 70, Lisboa, p. 97 Adapted.

⁴³⁵ Siza, Álvaro, *Imaginar a Evidencia*, Edições 70, p. 31.

emerge. Libido is the will to live and the will in the living side. It determines the difference between existing and thinking, the conscious existing.

To think, feel and create are identified in our brain. It may be activated or not, according to the stimuli people receive from the exterior. Consciousness exists on itself, for itself and by itself. This is the primary form of thought and the constitution of sense. As for Heidegger, the aim of building is to provide a special response to a wide variety of values, which should be a part of our vital and changing daily life, raising the question 'only if we are capable of dwelling can we build (...), dwelling is the way mortals exist on earth.'⁴³⁶

To provide a spatial answer with values – the address of the phenomenon, the site of the happening, there is evidence in the *cogito* (thinking – the place where one thinks – understanding). *I think therefore I am*⁴³⁷. First people exist and therefore they think. Cogito is the way of combining and of understanding the real (Cogito, ergo sum).

The intellect is the transcendental transposition of understanding. It is sublimation. The transcending of the world and things. The intellect works through intellection, the process through which people understand globally. Perception is an analysis; intellection is a syncretism, to be conscious about the world and ourselves in a fast and synthetic way. This allows us to go further, to transcend the world.⁴³⁸ Intellection involves feeling and broadens the world and the immanence of being and world. It is what it is and also what it can be. Intellection opens this path. A variety of signifiers. Everything is generated from intellection and intellect, a very dense spiritual experience.

Subject çè Object is a cognitive order to dominate. These cognitive orders are the urge to know. Perception causes everything, through the will to know.

Memory is a faculty; a good use of memory grants sense to phenomenon; with memory it is possible to stimulate motive impulses which lead to action. Memory begins with habit and learning. It needs to be nurtured by habit and by learning. Acting comes from the use of this learning. The first stimulus to creation comes from a memory impulse.

⁴³⁶ Heidegger, Martin, *Bauen, Wohnen, Denken*, 1951, Versão em Castelhano: *Construir, Habitar, Pensar*, Em conferencias y artículos, Ediciones del Serbal, Madrid, 1994. Adapted.

⁴³⁷ Descartes.

⁴³⁸ Significance is restricted and closed. The signifier is the symbolic sense, that allows a broadening of the sense of the word, and it is open to the creator.

Three memory levels: Rectilinear: the type of reactions prior to the first mammals – instinctive life. Cerebellum: the practical order of motivity – cortex. Hypothalamus: the will to create – artistic creation. Brain: biochemical order. Mind – thinking being. Intellect: volition to be a thinking being. When memory becomes a memory, the phenomenon is omnipresent.

As stated by Heidegger, *memory is the origin of all things in poetry*⁴³⁹. By memory here one understands that which has been thought in an attempt to unpick thingness, the purpose of things. In Quinta da Malagueira, the memory of place, the memory of past inhabitants, of its past and the memory that comes before the future, that Siza Vieira romanticises in building the Being in that Space.

Being and cogito reveal what people are. They amplify the existing mode making it universal and totalising. By understanding and making things understandable one makes choices which are the result of values. To live is to make choices and in order to make choices it is necessary to value. To be able to value, references and a value scale is needed.

Phenomenology helps to establish direction in order to establish orientation. To decide is to accomplish, provide answers, to build a space with values which must be part of our vital and changing daily life. It is in the execution of this daily life that Álvaro Siza reveals himself as a great master of contemporary architecture. He executes his work in this complex and simple process of existence.

The described route, in a systematised way, corresponds to the poetic universe of Siza, of his ways of creating architecture, relations between subject/object, way of knowing, feeling and creating, his capacity for meditating on architectural phenomena.

Writing about the design process, Siza says:

Projecting: there is a beginning almost in nebula, rarely arbitrary.

Through the whole story, local and remote, and geography, stories of people and successive experiences, new things perceived, music, literature, successes and failures, impressions, smells and noises, occasional meetings. A film in accelerated speed, hanging here and there, on clear small squares.

⁴³⁹ Heidegger, Martin, *Poetry*.

A big journey in spiral, without beginning or end, where
we enter almost by chance. A train attacked in motion.
One must stop and the stop must be appropriate.
Now enters the reason, with its limits and efficacy.
Should we resume the journey?⁴⁴⁰

Siza's whole process has been systematised in a real and unique way as done by himself. Here lies the sense of usefulness in Siza Vieira's architecture. The usefulness of making us see and experience alternative transgressive spatiality and temporality, outside the current system and the normal time/space progression, which makes his work even more instrumental and exemplary.

The product of our memory's experience is our capacity to judge and to decide or volition and it constitutes a judgment. If judgment involves alterity (otherness), there lies action. To judge is not to fail truth or authenticity. The process of thinking which constitutes a judgment does not work without categorising⁴⁴¹ or classes⁴⁴².

With categorical thinking it is possible to categorise, hierarchise and distinguish between affective orders and object.

Schematic thinking uses essential characteristics of ideas and schemes of figures. As a phenomenon of schematism there is myth or the common place, style, type and canon⁴⁴³. With the mental *structuring* of these phenomena a *physiological system* is planned⁴⁴⁴. This space stands out in the subject's experience. Experience is understood here as a happening and as action. But, to what extent in this experimenting is the subject itself experienced, i.e. the experimented and the experimental? This *idea of structuring* circles, gestures, movements, the subject's actions in fact shows that from internal life a space emanates.

⁴⁴⁰ Siza, Álvaro, *Textos*, Civilização Editora, p. 77.

⁴⁴¹ Aesthetic Categories are orders of signifiers of things which involve diverse concepts in feeling. In the orders of adaptation to the orders of feeling. People work with types in order to understand things.

⁴⁴² Class establishes the analogy to objects. This is where the idea of classical comes from.

⁴⁴³ The meeting point of sensibility modes. It allows us to look at things in an intellectual manner. Canon by metrics, the type of matrix and mould that generate other moulds. The style through feeling, through the given aesthetic party, disciplines and makes the artistic vision legible.

⁴⁴⁴ A term in its original sense on the fundamental propositions about nature.

This experience, i.e. the experienceable/experimented, is founded on taking ownership, it happens in order to give ownership to the subject who inhabits this *physiological space*.

It is in this experience that Siza sets his work. According to him a place is worth what it is and is worth what it can or wishes to be, which he believes to be probably opposing, but never unrelated. He states:

Much of what I've drawn before (much of what many have drawn) floats in the interior of the first sketch. Without any order. In such a way that very little appears from the place and it invokes everything.

There's no deserted place. I can always be one of the inhabitants.

The order is in the proximation of opposites. (...) They tell me about my work, recent and ancient: based on the traditional architecture of the region.

These works have also made me aware of the resistance of a worker, the rage of whom is going by and of whom judges.

Tradition is a challenge to innovation. It's made of successive grafts. I am a conservative and a traditionalist, that is: I move between conflicts, commitments, miscegenation, transformation.

They tell me (friends) that I don't have a supporting theory nor a method, that nothing of what I do shows my routes, that it isn't pedagogical. A sort of boat at the mercy of waves that inexplicably does not always get shipwrecked (so they say).

Do not expose the boards of our boats excessively, at least in the high seas. They've been broken up too much.

I study streams, whirls... I look for bays before risking anything.

I can be seen alone, strolling on deck. But the entire crew and all the equipment is there, the captain is a ghost.

I dare not put my hand on the rudder. I simply look out out for the polar star, rather than pointing out a clear path Paths are unclear⁴⁴⁵.

Siza refers to his work and his work process, and his work will continue to be systematised in this study using language that can describe it in the aesthetics he created himself.

Architecture, to Siza, is the method of making architecture rather than the object. It is an action, the state of a place with people que inhabit it. What was

⁴⁴⁵ Siza, Álvaro, *Textos*, Civilização Editora, p. 28; also in *Quaderns d'Arquitectura i Urbanisme* n.º 159, Oct. Nov. Dec., 1983; also in [*Electa*], p.65, [*Skira*], p. 203 and [UPC], p.27.

and what continuous being. It is an action that will become an action in a place and not a mere object.

With such a complete experience, values are created and judgments made, which are the product of all processes. A judgment is made within a time frame, but set in space. It involves the whole being and thus each single element of the being - culture, habits, life experience culture. It is in the latter that the memory is set. Judgment has a *topos*, which is a subject, a multiple place. It is whole and indivisible, and corresponds to the notion of *individual*. This being attains evidence as it plays the function of freedom in time, of authenticity in relation to the consciousness.

A value judgment is an ethical, aesthetic, ontological and moral judgment and it demands all the consciousness of the being. It establishes categories⁴⁴⁶. It is a critical judgment and cannot be solved in a primary way, casually or thoughtlessly; that would be a taste or convenient judgment.

With the aesthetic experience of this space built with values, values are intuited and 'dwelt on, because dwelling is the way mortals exist on earth'⁴⁴⁷. In agreement with this Siza basis his creativity on the truth of Being and Existing. This truth informs his choices and leads to his architecture. From here stems the natural quality in his work and his success.

With phenomenology the phenomenon is reduced to a simple idea. Phenomenon is what appears before conscience. Things come up. It is about the constitution of the fact; the transference of the phenomenon to the understandable, an action of the subject.

Our knowledge is formed by experience and by the understanding of experience – intellectualisation. To place things on the right place, to get to the bottom of the issue. This schematising results in an economy of the process in our minds – everything that may be instrumental to our future knowledge. People are being who experience life. The body can be characterised by a

⁴⁴⁶ Categorical imperative, Kant. J.

Judgement founded on the principle over which the judgement finds internally its reflexion. In this judgement the aesthetic categories involving different concepts of feeling are present.

⁴⁴⁷ Heidegger, Martin, *Bauen, Wohnen, Denken*, 1951, Versão em Castelhano: *Construir, Habitar, Pensar*, Em conferências y artículos, Ediciones del Serbal, Madrid, 1994. P. 63, Adapted.

material reality. 'The flesh of the world'⁴⁴⁸. This is the characterisation of body as *the thing among things*. Perception provides us with the cognitive-apriori of things and the world. This is processed in the intellect and not in reason, it is an intellection⁴⁴⁹. Whereas apriori translates a kind of parallel consciousness, intellection, allows us to read in the essence, to read within.

An individual's role as creators is to transform all this into action. Perception is imprinted on people and so they act or react. Immanence arising from existence, as in the case of Quinta da Malagueira, is the experience of that place which is the matter in the *idea* of the project. It is a feeling itself, a conscience of itself and the other. Siza captures, departing from him and the other, all these permanencies and builds a self-life, a new reality, non static, that evolves from life and with the sense of life.

Life is about accomplishing, to integrate the flow of time. Therefore the body has temporal qualities – the rhythmic order of our body. Time in duration is a sign of life and rhythm. The body, existing in time, lives through time and is rooted in space. Unlike architecture, people fill a space but not in a constant way. People maintain a natural relationship with space. To the subject consciousness emerges as dwelling a body. People are what they are, they are their own place.

Feeling emerges from a state of consciousness, and it emerges to our consciousness as indivisible. For Siza *geometry*⁴⁵⁰ (the earth's measurement; *geo* – earth, *metria* – measure) emerges as a form of measuring space. The canon has been the body as the measurement of space. People are the canon of pure experience. The meter intends to rule the cosmos, i.e. to be universal, to rule the world. With motivity people can rule the world and learn the world. People's positioning on earth prioritises the fact that they are earthly, *topos*. Motion is as relevant to our life as stability⁴⁵¹. These resources are found on the

⁴⁴⁸ Merleau-Ponty. *Phénoménologie de la Perception*, Gallimard, Paris, 1947; Port. Trad.: *Fenomenologia da Percepção*, Martins Fontes, p. ex. 231.

⁴⁴⁹ Intellection allows us to move freely within complex orders in complexity. Apriori of respect allows us to dwell in society; the alterity and otherness (people are human beings and live among human beings).

⁴⁵⁰ From "Earth" (in all senses) + metria, meter, "measure".

It means earth's measurement. The one that makes the connection between joy (life) and earth. Geometer, the one who measures the earth.

⁴⁵¹ This vision is an act of faith to beat luck.

body – motivity/stability – and the world is apprehended through this perception⁴⁵². Mobility if of interest to people as they transform it in creation.

People are in the space. It is in the house space where people become themselves. The space project is a human project. The space project establishes the human and lends a basis to the space through the human. The space establishes and sets into motion a human movement, a Becoming.

Perception has an aesthetic and ethical component, but it is above all, ontological⁴⁵³. By considering man, the very first thing to do is to consider perception of man as a way of measuring the world. To try to communicate sense, by phenomenology. This provides contact with things and therefore existence becomes possible.

This perception can be explained by theories of Universals (referential) – theory of ethical, aesthetic and ontological universe. Ethical – responsibility, Good/Bad. Aesthetics – pleasure, Beautiful/Ugly. Ontological: the sense of living (existence), Good/Bad, True/False.

The ethical and moral sense as a natural consciousness of alterity and intensified in the concept of usefulness.

The ontological sense provides signification of the being, whether by a human dignifying it or by the integrity of such a phenomenon in space and time, experienced in freedom and responsibility.

⁴⁵² Virtual space is our imagination. The capacity of the creator to visualise on his mind a space and time object. Virtual as a tool, not a goal. Virtual as likely architecture. According to the spirit because it surpasses body. The human being overcomes itself – the super human.

⁴⁵³ Theories of Universals (referential) – Theory of ethical, aesthetic and ontological universe. Ethical – responsibility, Good/Bad. Aesthetics – pleasure, Beautiful/Ugly. Ontological: the sense of living (existence), Good/Bad, True/False.

The ethical and moral sense as a natural consciousness of alterity and intensified in the concept of usefulness.

The ontological sense provides signification of the being, whether by a human dignifying it or by the integrity of such a phenomenon in space and time, experienced in freedom and responsibility.

Aesthetics imposes the obligation of conceptualising another value, the Beautiful, whose first sense is the caused or experimented pleasure, the total reality of the subject, body and spirit, and thus to the world in its almost entirety.

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To think is to free signifiers, which free associate between each other, to open the way to new thoughts, produce them continuously, take us to ideas, other ideas, open the way to creativity. Signifiers with an emphasis on topology give sense to the building of the idea, they root other *topologies* continuously, they provide sense and consciousness to the being.

The singularity in each individual, in each place, in each situation is informative for the investigative and creative process. From this singularity the creator in his sensibility will lay out the full position of the investigation problem and will anticipate the origin of a solution. With Quinta da Malagueira and with Siza Vieira the singularities in each place, in each subject and in each culture are the continuity of the ideas in the project's process, ordered according to Siza's sensibility and creativity. He lends his work an internal realism which starts from existence and which sets out that the established relationships are not arbitrary or mere rhapsody. Siza searches in the actual things for appropriate things to create this internal realism. It is an ordered investigation carried out by his sensibility and creative imagination that will last and will remain creatively in the being itself.

4.5 Permanency

Duration is the length of time regarded as life experience – the time of people's life experience – experience of the world in time (life time experience). What people used to be, what they have been and what they have become – they are the measure for that time. The life experience not as a biophysical or biochemical phenomenon, but as intellectualised. Permanence is a way of existing and thought is built through it. It is in this permanence that the present emerges incessantly. It is in this created and creative permanence that events take place. It is in this intellectualisation that everything restarts repeatedly and it is here where people take an ever new present, where invention stems from a creative investigation into existence. It is the intellectualisation of something felt, in this particular case, it is the permanence of Siza's architecture in the body and spirit through a perceived and felt experience. Or in the case of Quinta da Malagueira, it is the permanence in body and spirit, past, present and future, of the people who live and are part of that space, it is something so natural that it cannot be felt, it is immanent.

The 19th and 20th centuries are short lengths of time, but from which people emerge as the product. They were decisive in transforming humanity. They are in people's immediate past, they represent a considerably violent time in history, and are a reference for the 21st century. This society's inheritance is the economic, political and social determinism, when everything was right and belonged to it. The world today finds itself on a particularly uncertain and uncommon phase. The big choices of humanity were underperformed. There is a common disbelief regarding the world and life. The mechanised world has been providing concrete responses.

Through his work Siza has been calling our attention to this reality, again the utility of his work, and to the sense of permanence in our being, as in the example that follows.

Álvaro Siza is not for superficialities and this observation isn't superficial either. I remember being sat with João⁴⁵⁴ in a terrace in Foz, all afternoon, completely "puzzled". We were

⁴⁵⁴ Caldas, João Vieira, Architect and Critic.

caught between two extremities: one was admiration, because we felt it was very good, or rather, it was a stroke of genius, as always; something very risky. And, at the same time, I felt tremendously irritated by the type of moral lesson Siza wanted to give. It showed a moralistic arrogance: 'men will be good whether they want it or not; the ladder will be twisted and they'll climb it; it will have sharp points and they will get scratched on them, it serves them right; they will wear a monk's habit, they will all be monks'. An irritation caused by a kind of duplicity... Of a school that we took as spending all the time talking about the user, the function and God knows what, to present us then with the most extreme refinement disguised as nothing⁴⁵⁵.

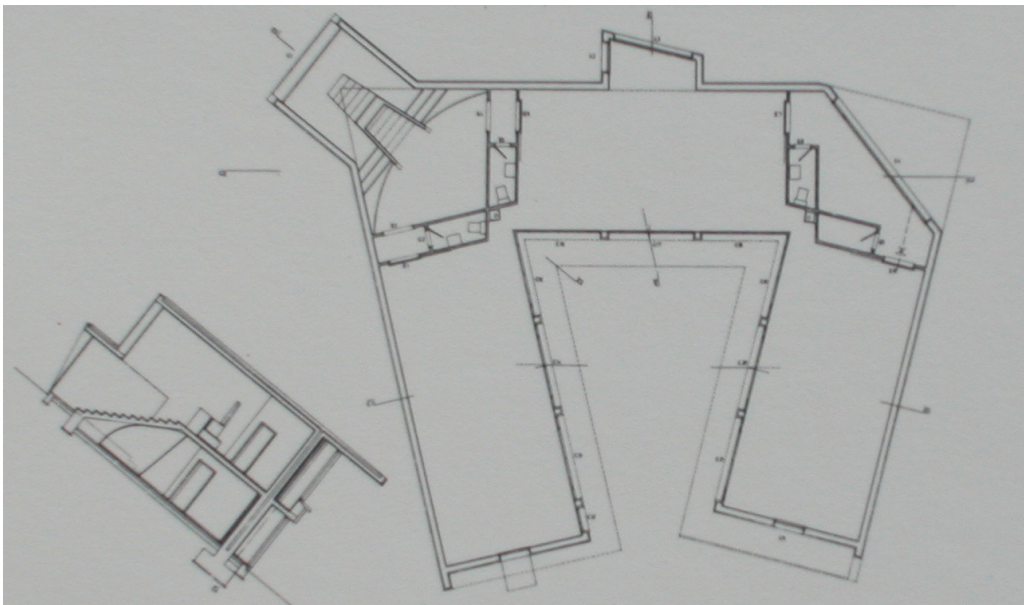


Figure 110: Siza Vieira, Plan of Pavilion Carlos Ramos, 1985-1986.
Source: Rodrigues, António Jacinto, *Álvaro Siza/Obra e Método*, Civilização editora, Porto, 1992, page 178.

⁴⁵⁵ Gomes, Paulo Varela, in: Figueira, Jorge, *Reescrever o Moderno*, Dafne Editora, p. 168, about the pavilion Carlos Ramos from the Faculty of Architecture of Porto, Porto, 1985-1986.



Figure 111: Siza Vieira, Plantof Pavilion Carlos Ramos, 1985-1986.
Source: Rodrigues, António Jacinto, *Álvaro Siza/Obra e Método*, Civilização editora, Porto, 1992, page 179.



Figure 112: Siza Vieira, Plantof Pavilion Carlos Ramos, 1985-1986.
Source: Rodrigues, António Jacinto, *Álvaro Siza/Obra e Método*, Civilização editora, Porto, 1992, page 179.

How will the human quality resist erosion?

It is necessary to build value starting from uncertainty. A new ethics may be attempted, the ontology and aesthetics of uncertainty. The human being is a natural being.

The principle of uncertainty and the order of complexity explain our world. The behaviour of the being towards his world varies according to stoicism (to overcome, those who picture the world as a prison – Marcus Aurelius) and epicurism (to seize the most, the total pleasure as the aim of life). The post-postmodern individual dangles between this epicurism and stoicism; it is ruled by casual orders, indecision and banality as the sacrifice by others⁴⁵⁶.

The real is what is built. The classical description of the human psyche⁴⁵⁷ is a biochemical, biophysical, biophysiological and biocultural reality, subject to interior influences and its people.

Siza's work proposes a rupture, it proposes a feeling of staying in our body. Siza makes us feel and think, he makes us intellectualise the feeling and makes us keep that feeling-to-be, roots us, gives continuity to our being, towards the interpretation of materialised and tangible collective life in the space it creates. It is imperative to recreate thinking habits. It is necessary to reinvent ourselves, but to do so requires knowing the matter. The place people are in is very important – oikos⁴⁵⁸. Phenomenology of place is an intellectual strategy, and Siza makes people use it by making them feel (the space and matter) and think, and by making them feel rooted.

Today's fast pace of life brings us to making calls at all times. The hope for ownership is constant. The idea leads to a self-organisation which in turn leads to autonomy and self-nomination. For this it is necessary to have

⁴⁵⁶ Rodrigues, Maria João Madeira, 2007, *Ensaio e Conferencias*.

⁴⁵⁷ Affective life: affections (passion), pleasure and pain (to feel); Active life: reflexes, automation (to drive a car), habits, voluntary acts, it depends on will – character; Representative life: to build concepts, ideas, values, principles about the world, creative activity.

⁴⁵⁸ Oikos – the place where people are, but it is the world.

experience and self-knowledge. People need to know themselves. After all, this is all about achieving their own destiny.

The mere possibility of replacing our identity by virtual orders transmits a sense of insecurity. The absence of the body in matter – architecture – is threatening. The last thing people would want is to leave their bodies, as this would mean death.

All of this draws before us a world ruled by uncertainty and complexity, a world that increasingly vulgarises its own concepts.

The world will have to change, otherwise it will consume itself. Change is about the humanising of living. To live with others. The idea of happiness is a human right. Today, happiness is an asset that resists economic sterility. To be happy involves body and mind, which makes us expand. Ethical joy, aesthetic happiness. The single task of humans is to be happy.

Current production cycles appear not to be able to respond critically to the optimisation process in which human alienation is ideologised. Forms become aleatoric and decorative and compete towards the limiting intellectual attitude of consumerism. And the special architecture experience is reduced to a mere limiting visual image.

Consumer society destroys the spirit because it focuses happiness into something people buy.

In terms of ethical aesthetics and ontological joy happiness it means to be at peace with the categorical imperative of consciousness. Happiness is the intellectualising of feeling, the aesthetic pleasure. In this line of thought, the creator is a *Demiurge*⁴⁵⁹ who should provide joy through his artwork. He should have plain conscience of life, to confront, innovate, create and reinvent himself.

Returning to Heidegger, his words are echoed here, 'living in a house is inhabiting the world'⁴⁶⁰, space represents culture in the landscape and is a projection of man in an affected dialogue with his body. Comparatively Siza Vieira thoroughly investigates people and their environment in order to create a place that sensitises our mental and physical receptivity in full (the combination of biological and cultural, collective and individual, conscious and unconscious, analytical and emotional, mental and physical) and sparks our imagination,

⁴⁵⁹ Demiurge is the one who offers him self in place of the other. He gives in relation to others.

⁴⁶⁰ Heidegger, Martin, *Poetry, Language, Thought*, Perennial Classics edition, 2013, pag., 179.

creating the feeling that people are in a unique place. Through his space/time organisation, his architecture has the capacity of involving, of making people feel, think and move (act). From the feeling, there's an identification which leads people into action, while thinking as the human beings they are. It provokes them with a desire for action.

The medieval canon is a good example, an organisation of space and time, namely the dimensions of streets and the scale of buildings. Another is the gothic, with its area structure it was, in its time, a new rhythmic and aesthetic organisation of space and time. The Palladian composition refutes the Canon under a different sensibility.

In medieval times everything belonged to a single environment, a single geometry based on a single notion of social organisation and perception. The gothic period introduced a new dimension, a different scale derived from vertical space and lighting. Palladio, in his own way, brings a different perspective as he looks for a different relationship with the exterior, bringing different transitions between the interior and the exterior, light, shade and a new linking up of space.

Through spatiality Siza creates a kind of vital reality; by absorbing human needs and motivations, he develops a process which captures the human sense, materialises it in space and makes it remain in us, in life's ambience. People promote their own intuition through observation, using Siza's favourite quote: *poverty in the eyes that can't see*⁴⁶¹.

Artistic creation optimises Life. Creation bears a *processus*, it designates a concept that is what it *will-be*, that is and will be again – *dasein*. In the *processus*, the life experiencing life, creation will acquire a purpose. A being to whom the *thing* is given. It is for Him and the Others.

The aesthetic organisation of space and time is intentional and it depends on the temporality of the creative subject. It presupposes a value judgement regarding society, a vision and a meeting between subject and object, given the ontological nature of the space. This is part of a junction, a coexistence, and of a presence of himself, from which he begins to exist and which accompanies Man with a specific cadence and rhythm. The boundaries of architecture are not the *object-per-se*, but the life experience it allows the being. The end is the experiencing of life, what fosters by life, the inauguration-of-life experiencing,

⁴⁶¹ Siza's favourite quote by Le Corbusier.

something that means *our-being*, from an aesthetic, moral and ontological perspective. A material and spiritual reality.

The act of building is a junction, people's learning was ceremonial with the others and with *themselves*, they influence and are influenced by others. This is about conceiving the beautiful ontologically. As a quality, beauty is intrinsic to the human – quality as total reason. The beauty of the art of work extends beyond the seeming side of the object. Through the continuous experiencing of the work of art; it does not end with experience, it continues. A sense of permanence of the human in architecture through creation, architecture inspired on the human being.

Architecture has become Harmony in a time that has no permanency. An ontological signification will be needed instead of the existing aesthetic one, through the authenticity of the being. The value of the useful can be transmuted to the ontological and a material purpose to an ontological purpose. Value is not given through the material needs or the needs of the body, but through the needs of the spirit. The comfort of faith in life for the permanence of beauty. The latter relates to needs; through provocative spaces satisfying the needs of being – the ontological.

It is the inaugural act that remains in the sense of permanence – *dasein* – through the life experience of what can be dwelled; joining life experienced and the intellectualised time through things. A phenomenological reading of what was felt throughout the life experienced, a spiritual order in time through what has been built constitutes the rhythm and harmony of architecture. It is this rhythm that Siza looks for in a place and its people, the rhythm which comes from the realism in existence and in human life and which he extends into his work, into its space organisation. Architecture speaks about the world, and this too is about the world, in a time when architecture used to build for the future. Today it builds for the ephemeral. It is the building which remains, even if construction disappears, through the *spiritual work of art* – spiritual order/material order.

In aesthetic value the object is so Beautiful that it causes *catharsis*. From true ethics⁴⁶² there is something that overflows from them to us, from a dialectics that is formed. It is the natural process of learning. People are,

⁴⁶² Ethics is intellectual probity. To be true in relation to itself and generous towards the others.

amongst many other things, part of the normal process of knowledge and growth. Their knowledge is eclectic, this is about conscious/unconscious absorption of things, the intention of doing, life experiencing appearance and the essence of objects.

From the concept of essence, architecture acquires value for eternity. This value, through the continuous intensity of what allows life's experience, through the convergence of values, inaugurates the being. This idea of a permanence rooted in character and persistence of life experience is based on a relearning of the creative act, a relearning that replaces the essence of architecture.

Architecture has lost the search for the feeling and authenticity which originated the loss of permanency and has positioned itself, solely, in showing and selling trivialisation. This has led to a spiritual impoverishment corresponding to an international democratisation and trivialisation of taste.

The variation of quality and quantity of aesthetic categories is measured by feeling. Despite the compositional freedom of the creator, the categories which head more directly to architecture are the sublime, the poetical or the tragic⁴⁶³. Categories are a structured system of strengths, they unleash a fight in a constant back and forth; they are a feeling of the *qualia* and they unleash a group of sensorial and cognitive orders. By intellectualising the feeling, by the sensual pleasure of the work of art, through *catharsis*⁴⁶⁴, the being overcomes and reinvents itself in relational architecture.

⁴⁶³ Sublime is an aesthetic category that inspires the will of ownership; a call of the infinite which means the conscience of a greatness bigger than *us*. It is the resonance of soul in soul.

Tragic is deeply human, the human condition is by nature tragic. This refers, in an indirect way to the human condition, animal and spiritual simultaneously. It implies the crash of values that lead to death, but with a spirit of survival – catharsis – in the sense of the most human ('humanior', Nietzsche). The subject tends to overcome itself, purifying and recreating its life, with a jump to be bigger thing.

The poetical ('Poein') is a driven feeling which heads towards construction. This is a poetical ordinance of the world (reality). To recreate by making the world. Indeed, the world only exists if people are able to understand it, dream about it, desire it and create it. The world is totality. This is the poetical in the connection of feeling and the cogito.

⁴⁶⁴ *Cartasis* means a purification of the being through art and aesthetic pleasure, through an exchange of pleasure. The exchange of intellectualised pleasure by the beauty of creation.

As Siza refers concerning the Survey about Popular Architecture in Portugal⁴⁶⁵:

The attention to the traditional had as a fundamental aspect and interest – and it had it – a deeper anthropological knowledge than the reality of the country and not the organisation of one more style catalogue. (...) It is the conscience of our roots that lets us assimilate what is necessary to keep them alive. I'm interested in the tradition as a constantly 'contaminated' process⁴⁶⁶.

It is in this intellectualisation that Siza is placed. He is able to touch us through his truth and simplicity. And this ability can be rightly called social realism.

His reinterpretation is based on the relearning of the original values of architecture, of replacing the idea of permanence. In the light of this reading, it can be concluded that this idea was based on the essence of the value of the work of art and the persistence of the creative act.

In this sense, and progressing to the next chapter, Time, the concept of duration is addressed, duration and permanence through the essence of the work created from human values.

The architectonic space became organised by autonomous principles and in the absence of a spatial and temporal dialectics. The latter existed through a perception between the awareness of time and the perception of space, in motion, and from a perspective of the ongoing in a notion of human being and modular shaping of time (a kind of uncontrolled daily life). An instant is a mere part of the whole in a context that has rendered it decontextualised. The invisible remaining of Vitruvius – *durée*. Time is *Durée* and life experiencing is *dasein*. The transformations of our life, of our body from birth, give us the notion of rhythm, duration – *durée*. In this enduring present the subject experiences his own creative duration (*durée créatrice*⁴⁶⁷) through the contracting of a multitude of moments and unconnected events that congregate in an ever new present, which restarts endlessly from the duration and the transformation of existence. Time is a mental picture, a transformation. Time never stops. With

⁴⁶⁵ Survey about Popular Architecture in Portugal carried out between 1955 and 1960, under the direction of the Union of Architects, presented and published in 1961.

⁴⁶⁶ Siza Vieira, in: Portas, Nuno, *Arquitetura(s), História e Crítica, Ensino e Profissão*, FAUP – Publicações, 2005, p. 234.

⁴⁶⁷ Bergson, Henry, *Matière et mémoire*, Paris, Quadrige, 1999, p.ex. 212.

transformation people develop the conscience of a life time. The conquering of space by time is architecture. It is the debut gesture of the future's conquest – Vitruvius. For the author *durée* means duration in time, construction in space which extends in time and leads to construction in space – the eternal return. He interprets *durée* as the space which sets a movement into endless motion – sensitive thinking into work: the ontological status of the architectural space as an extension of the perceptive phenomenon; the latter as stated below. Cultural time is phenomenological. The phenomenon is what is perceived by the subject.

Duration is something that goes through us in time. It is something which is felt, which inaugurates us, widens us, and goes through us throughout the length of our life. It is a fluid feeling that returns, once in a while, as if in an eternal comeback and it constantly makes and remakes us throughout life.

When creating the project at Quinta da Malagueira, Siza extends the duration of the present into the future, so it is felt as a constant future. The project departs from the apparently random place owned by time (pathways), with frequent typological references to the city of Évora, which are part of this place, always new, and it evolves constantly as construction in and to life, with its houses developing according to human feeling. In this *new place* the limits of life duration, place and time, are felt as phenomena which are present in the origin of architecture and in its culture. This is creative imagination at its best.

Each time something is built a permanence in things stands out in addition to what is built, and if the meaning of that permanence can be questioned in every period and place - *utilitas, venustas e firmitas* – that permanence will be true and creative.

As Vitruvius states:

Therefore, by signalling the things of more common use, they started to talk to each other due to this accident. The invention of fire has brought with itself the congress of men, and their solace together in their cohabitation, and now, many people gather in place. Furthermore it has offered them a gift over nature of not walking with their head down like other animals, but high to watch the splendour of the world and the stars; and they could easily do what they wanted with their hands, their fingers. Some of them started to make thatch roofs, others started to dig holes under the hills, but others have made places to refuge themselves by copying swallow's nests, with wicker and clay. As a result, by observing how others built, and by doing new things with their own thinking, they have built better lodgings. And as men were of docile and imitating nature, boasting about their daily ingenuity, they would show to each

other the result of their buildings; and so, by competing with the use of their abilities, they gradually improved their reasoning.⁴⁶⁸

They are the acts of the lived and at the same time the transcendent acts about the lived that translate and determine the meanings of the subject. The lived world supplies all variables to the concepts and to the imaginary world of the subject through the perceptive-affective multiplicities. These make up the experience of the subject who first builds a sensitive world, from the subject itself, then an intersubjective world with the other and finally a common imaginary world. The meaning of the subject are these expressions of the lived world that will determine the actual meanings of the lived world.

⁴⁶⁸ Vitrúvio, *Tratado de Arquitectura*, IST PRESS, Junho de 2006, p.78.

5.0. TIME

Time means the idea, in construction, of permanencies in the becoming of the human being, the deepness of the place with our experiences, past and present and in construction. An experience felt in itself, with the conscience of itself and of the other, existence remaining in the becoming of time.

Time is 'interiority' involving all three components proposed by Kant: 'succession, but also simultaneity and permanence.'⁴⁶⁹ We have here a synthesis of the time in which the 'I' converts into another and the I-subject becomes inseparable from the I-object. This is a time of coexistence. This concept of time implies another concept of space in which space becomes an 'exteriority' of the subject - Space, Time, I think. The space, time, matter and thought become the event of the subject that is transformed into another. It is not the material that is retained as that is merely the condition of the fact; what is kept is the percept or the affect. Even if the material did not last more than a few seconds, it would it would lend sensation the power of existing and of being preserved in eternity. Sensations is not realised in the material without the latter goes fully through the sensation, through the percept or the affect.

It is the impressions that were preserved in the body that will materialise again into object. Time is the time of coexistence between the subject and the object.

The idea is materialised in Quinta da Malagueira, with the passage of appropriations and time in permanent creation, an eternal return.

The rhythm felt for the public space – the variable canon – the non-transferability of the space in houses give sense to and define this time, past, present and future.

⁴⁶⁹ Kant, Immanuel The Critique of Pure Reason.

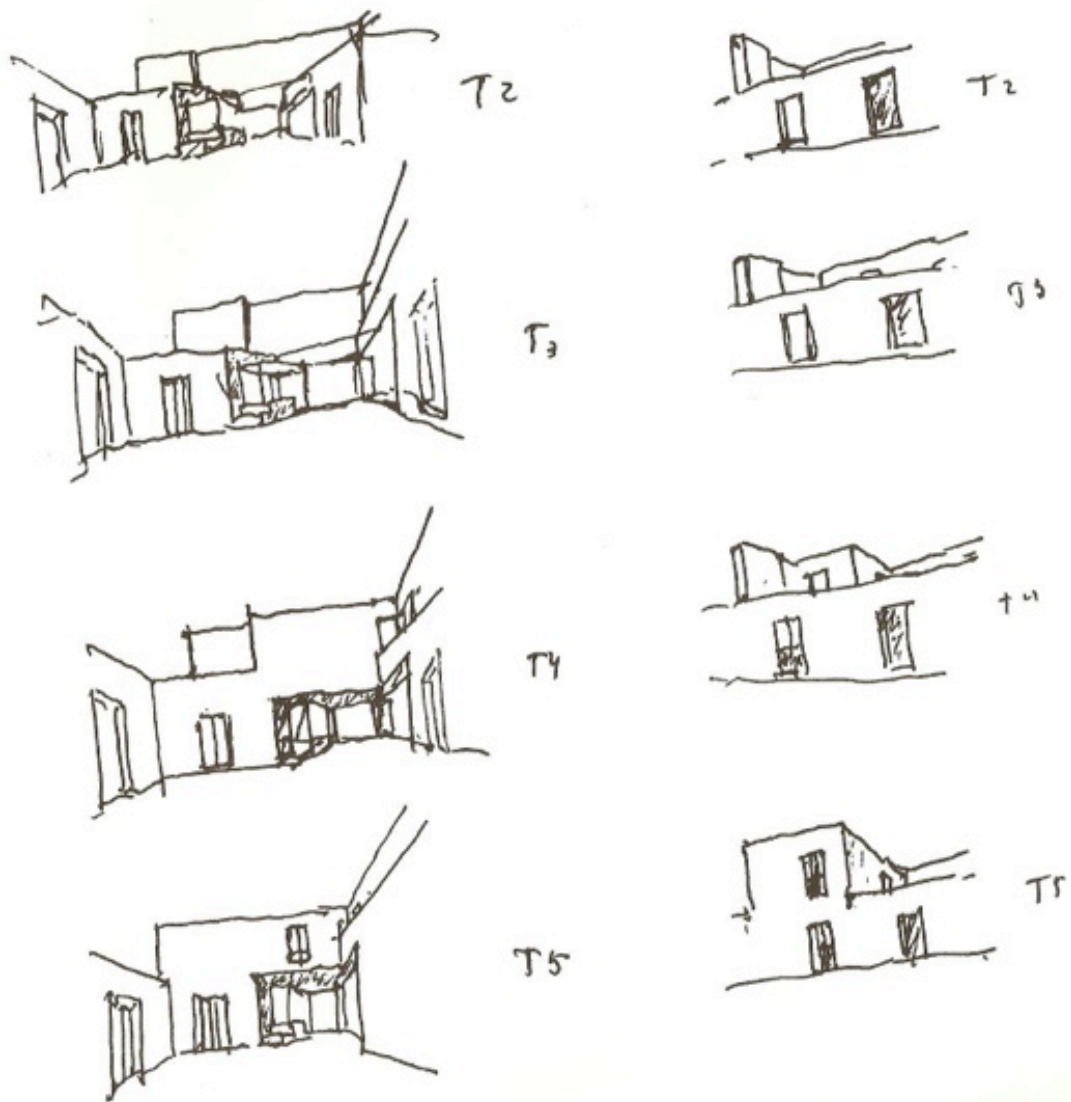


Figure 113: Siza Vieira, Study of the relationship between the dimension of the houses and the coordination with outside patio, 1977.

Source: Rodrigues, António Jacinto, *Álvaro Siza/Obra e Método*, Civiliza Civilizza/Obra e Método Jaci 106.



Figure 114: Siza Vieira, Study of the relationship between the dimension of the houses and the coordination with outside patio, 1977.
Source: Rodrigues, António Jacinto, *Álvaro Siza/Obra e Método*, Civilização editora, Porto, 1992, pag. 107.



Figure 115: Siza Vieira, Study of the relationship between the dimension of the houses 299 and the coordination with outside patio, 1977.

Source: Rodrigues, Anthip between thÁlvaro Siza/Obra e Método, Civilizaa/Obra e Método between the di 107.



Figure 116: Siza Vieira, Plan of the patio houses, 1977.
Source: Rodrigues, António Jacinto, *Álvaro Siza/Obra e Método*, Civilização editora, Porto, 1992, pag. 109.



Figure 117: Quinta da Malagueira Social Housing, 'The idea of the time', 1982.
Source: Rodrigues, António Jacinto, *Álvaro Siza/Obra e Método*, Civilização editora, Porto, 1992, P. 136.



Figure 118: Quinta da Malagueira Social Housing, 'The dialogue with the time', 2008.
Source: Author's Photography, August 2008.

Time is the consciousness of the present, the memory of the past and the urge for the future. Internalized time is built upon the *constitution of things*. In the intentions of the architectural object, which is based on the idea of the world conception, time is a life experience.

Existence is fixed in time. Time is life's duration (*durée*). It is the fixation of our experience and a present that restarts continuously. It is the ongoing⁴⁷⁰ which shapes time, the space expresses itself in it and thought is built through. It is in this enduring present that the subject experiences its own creative duration (*durée créatrice*⁴⁷¹), through the intertwining of a multiplicity of moments (time) and of events which are intensified in a continuously new present that adds to the past. This intertwining which Siza Vieira intensifies in Quinta da Malagueira, between a past, a place, a culture, between various people and

⁴⁷⁰ Gil, Fernando, *Tratado da Evidência*, Lisboa, Imprensa Nacional da Casa da Moeda, 1996, p. Ex. 236.

⁴⁷¹ Bergson, Henry, *Matière et mémoire*, Paris, Quadrige, 1999, p.ex. 212.

himself, builds an ongoing present, a becoming. A continuously new present which is an ongoing dialogue and an ongoing construction with the past, the place and the people, which is in an ongoing intertwining with life. People can build on an ongoing basis in this place, by adapting their housing to life, changing its configuration and layout. They can develop collective activity in the shared areas and organise their own spaces through time – a newly started present, eternally refreshed by the subject's own actions

The life of humans and of things is in space, but it develops in time. And so it should. The body is placed in space, but it is alive, and animated through time. Today, measures are done in time.

Dasein is what things become, it is a statement of time, it is the direct experiencing of the being through time and through the object. People are ruled by the act of living – the present. The past – dasein – is the origin of people's existence, of their cultural background – historicity (time accounted for in memories). The future is the notion of the realisation of the Being. Everything is done for the future: architecture, cities, etc.. To believe, to want, to wish, the future will be something that compels us.

The finite part of time is duration. Nowadays, time is not measured as a life time experience, but rather as something measurable. But time can be represented as life. What people look for is time as life experience.

From the 20th to the 21st century the referential frame and life experience have changed. Today, as far as conceptualisation is concerned, time is seen as something ephemeral. Something to be consumed in the ephemerality of time, the moment. Duration vanishes from our consciousness.

Nevertheless, the strength of what is experienced suggests some resistance. The boundaries of creation imply that it is necessary to develop a consciousness about the past and face the present in order to dream about the future. Today, the solution is to invent.

Today, a bifurcation is imposed in order to reach for the origins of the being, of ingenuity, in the purity from simplicity. By ingenuity, I mean the stripping of prejudices to see the world anew, to look at it fresh through the purity of ingenuity. This ingenuity must not be misconstrued as poverty, but a different attitude towards things. What cements humanity is living next to others; alterity is achieved in the social sphere, the naivety of daily life, as it is in this daily routine that life is built and the present is restarted each day repeatedly. It is in this daily routine that the foam of time is transformed into a fluid wave. It is in these moments that temporality models one other plurality and merges into

artistic creation – these moments are sequential becomings generated by and emerging from the work. These were the moments which Siza Vieira has captured when developing the project for Quinta da Malagueira. They are moments in the daily routine of the people and the place – the paths, the houses, the topography, the climate, the culture, the city. These are the moments which Siza's work generates in the lives of people's daily routine – the created routes, the rhythm created by the aqueduct, the self-modelling houses, the ongoing references to place and to the city, to light, the adaptation to the climate, - a creative duration.

Our duration (i.e. our life experience through rooting our own lives) is vanishing with our increased anxiety to live. As subjects people are able to think, to be sensitive, movable and asexual. But today they live as dysfunctional subjects.

If people accept complexity, step by step, they will end up resisting it. The principle of complexity reflects the world's phenomenological principle. Today there is a tendency to simplify everything, as Juhani Pallasmaa says,

The principles of elementarism and reductionism have dominated modern science. All phenomena studied are divided into their basic elements and relationships and seen as the sum of those elements. The elementarist vision also predominates in the theory, the teaching and the practice of art and architecture. The latter have at the same time been reduced exclusively to visual arts.⁴⁷²

As stated by Georg Simmel, 'every social reality has no other destiny other than that of acquiring shape'⁴⁷³. The shaping of space stems from life's existence, and the poet (the creator) has the task of developing the narrative from existence and of allowing us to be guided by it. Siza has created the narrative, from that existence, and has given people the freedom to create and organise themselves – the freedom to organise space for themselves and of organising themselves in space.

⁴⁷² Pallasmaa, Juhani, *The Geometry of Feeling: a Look at the Phenomenology of Architecture*, extraído de *Sakala: Nordic Journal of Architecture and Art* 4, Jun, 1986, p. 22-25.

⁴⁷³ Simmel, Georg, *Sociologie. Étude sur les formes de la socialisation*, Paris, 1908, p. Ex. 371-383.

Concept is a referential, for space and time (it should be) because it represents the world's simplicity. Time is an indefinite environment, a referential picture. Space is a definite environment where things are placed. Temporality is the time of our life experience, but above all, it is the capacity to experience the present time.

The present time is when past and future meet, but it soon becomes the past. The present time is a *crisis* of the process, the moment when people become aware of the future. It is ephemeral, my judgment is present. My judgment consists of past memories and is humanistic – it relates to humanity.

Temporality represents the capacity to use judgment like this. It is a temporality which cannot coexist only in the present time, but seeks for the origin of things. It includes historical time, life experience time, and artistic time – creation time. It possesses a ruling quality which aims at dignifying the being – goodness for the being, beauty for the being and truth for the being.

In order to explain this argument, let us return to Siza. The spatiality created by Siza infringes the temporality of architecture, once it was an interposition in the result of normal architecture of that time, which means there is a transition from modernism to postmodernism. Siza appears with another proposal for architecture, shows another path from the periphery in relation to major centres of architecture. A proposal from the human being and his nature, the truth and freedom of the human being.

Siza Vieira's architecture in the Quinta da Malagueira housing has neither a temporal beginning nor ending. It is a means for life. It is meant for living, experiencing, constructing, changing and appropriating. the becoming is the concept itself. It is part of a current continuum, which is what we continuously become, what we are becoming. In this place we build our becoming. We diagnose the becoming in each place. The other of our becoming-other.



Figure 119: Quinta da Malagueira Social Housing, 'The idea of the time', 1977.
 Source: [ource: a of the time.



Figure 120: Quinta da Malagueira Social Housing, 'The idea of the time', 1977.
 Source: [https://s-media-cache-ak0.pinimg.com/originals/9f/d1/d6/9fd1d630fa483f0e8b085ee3e7a9963c. jpg](https://s-media-cache-ak0.pinimg.com/originals/9f/d1/d6/9fd1d630fa483f0e8b085ee3e7a9963c.jpg)

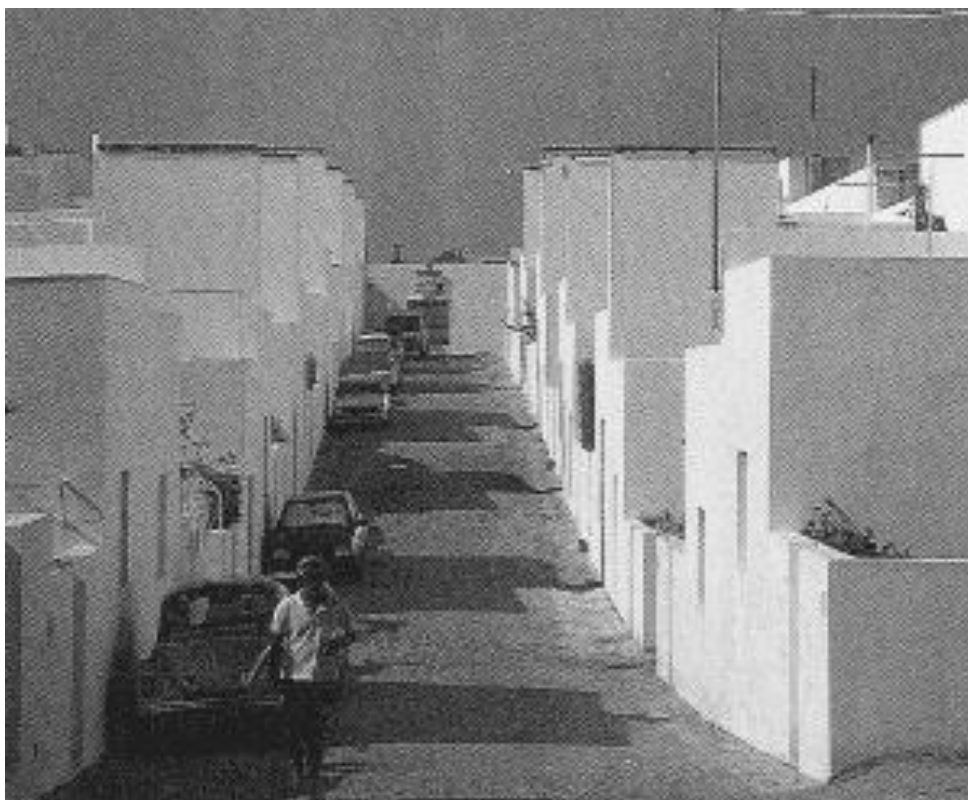


Figure 121: Quinta da Malagueira Social Housing, 'The idea of the time', 1977.
Source: <http://media.archinform.net/m/00001009.jpg>



Figure 122: Quinta da Malagueira Social Housing, 'The idea of the time', 1977.

Source: http://static.zhulong.com/photo/small/200610/20/70756_4_0_0_560_w_0.jpg



Figure 123: Quinta da Malagueira Social Housing, 'The idea of the time'.

Source: http://2.bp.blogspot.com/-27RVCiWetxQ/UsBoLnAeb5I/AAAAAAAAABZU/5cjE3rZBaW8/s1600/DSC_0390.jpg



Figure 124: Quinta da Malagueira Social Housing, 'The idea of the time'.
Source: http://adbr001cdn.archdaily.net/wp-content/uploads/2012/05/1337390018_usuario_flickr_ekainj_1329748506_2796118326_65fe76e5a4_o.jpg

Nowadays, there is a difficulty in the constitution of senses. Liberty comes from the being's sense of existence in the world. To be the way people are is a given right. But they have to accept the world just the way it is and the value in it is to create from this. This is a way of conciliating possibility and desire, and the capacity to place themselves towards the world.

If all social reality has form, a question needs to be asked on whether the means of partition and exposure have corresponded to people's way of living. To be born in the world and to be part of it represents the first sense of liberty. To be free is to have consciousness and to be able to decide. Time gives us a dimension of and constraint to freedom. Time constraints are due to the creation of new rhythms, but they also bring a liberation aspect. The liberty of a world's free project is a main characteristic of thought and a new assault on affection. A free position in substantiating itself and in establishing the resulting rules.

In Quinta da Malagueira, Siza Vieira represents people and their existence and gives them the freedom for that constant new beginning from their daily lives and from their normal existence. Architecture is for people and for their daily lives, somewhere to root their existence, not to create a frontier between people and to be only looked at from the outside or by their peers (architects).



Figure 125: Quinta da Malagueira Social Housing, 'The idea of the time'.
Source: <http://www.flickr.com/photos/7252463@N04/1217294754>

Our positioning towards things is defined by a basic position transformed into the present and aiming at what is to come. Transformation through being there waiting for what is to come. There is a demand on envisaging what stops us from being free in determining things, in experiencing and feeling, from having the freedom to accumulate, to think and to act with fundamental characteristics.

But, to think is to unite representations in a conscience.

'I think' means 'I care'; in a representative way, I gather the thing presented with some other thing; (...) Judgement is the unification of representations in a consciousness. Thinking is, therefore, relating judging or representing with judgements in general⁴⁷⁴.

Kant reintroduces time in the cogito and time becomes a *form of interiority*⁴⁷⁵, with three components - succession, simultaneity and permanence. Time, space and 'I think' are three concepts that appear as interconnected. It is a new synthesis in which the cogito now appears in four components: I think, and I am therefore active; I exist; that existence is only determinable in time. The I is determined because it faces its own thinking activity as one Other that affects it. It is not another subject, but a subject that becomes other. It is knowledge, but knowledge of itself and what he knows is pure happening. It is the subject of time with all the body's possible experience, interior and exterior. It is the subject from whom nothing escapes; it is the subject of immanence, immanent to a consciousness of a thinking subject.

After Kant there appears a new happening: space, time, matter and thought. From this event (introducing time) there is always a new event.

In the Malagueira project concept, Siza introduces the event of time. Time is always present, a constant becoming. The past is markedly present, but the future is much more so. each inhabitant can construct freely his own way in time. Space is thought including time.

⁴⁷⁴ Kant, Immanuel *The Critique of Pure Reason*.

⁴⁷⁵ Kant, Immanuel *The Critique of Pure Reason*: o espaço como forma de exterioridade não está menos em nós do que o tempo como forma de interioridade. <<Apêndice à dialéctica transcendental>>.

This is what Siza does; he connects principles related to the human being, (dis)connects concepts, (dis)connects currents run through the complexity of the human being. This is the meaning of Siza Vieira's work, consciously and subconsciously he looks for the complexity between places (global and individual), people (the individual and the collective, mental and physical), the space (rational and emotional) and the time (the subject in the time).

In a time, as stated by Benévolo⁴⁷⁶, where modern architecture extends throughout the world and accumulates increasingly numerous and more varied results and loses the features of a unitarian movement, the decadence of CIAM and the appearance of Team X, the appearance of new figures in the field of architecture, the development of new electronic technologies and their influence on the dissemination of images in Europe will introduce new languages, new referrals in the field of architecture. 'The mistrust in human spontaneity, in their reasons, impulses and tendencies (...) has been replaced by mistrust in the calculative reason and emotionless imissing word here'⁴⁷⁷.

It is Le Corbusier himself who willingly accepts, at the tenth CIAM in Dubrovnik in 1956, in which Fernando Távora also participated, 'a turn in modern architecture and the break with the dogmatic aesthetics of purism'⁴⁷⁸.

Siza, also influenced by Fernando Távora, appears with a new identity with a new field of referrals and above all with a new approach in terms of methodology, in which it has assumed that architecture is not autonomous in relation to its surroundings and independent from all.

Siza is the connection between different periods, Traditionism, Modernism, Postmodernism, the Porto School, the 1974 Portuguese Revolution and SAAL. He makes a phenomenological and accurate reading of the evolution and the contextualisation of the being and of time in its natural and true path. This is a process of doing which is not a complete process but one in construction. The resulting work is a blend of emotion and reason, of the local and the global, of the modern and the traditional. It is a matter of focussing everything on the moment, that creative duration in time. Siza is capable of

⁴⁷⁶ Benévolo, Leonardo, *Storia dell'architettura moderna*, Castellana Version: *Historia de la arquitectura moderna*, Editorial Gustavo Gili, Barcelona, 1996, p. 931, 942.

⁴⁷⁷ Cf. Zygmunt Bauman, *Postmodern Ethics*. Malden; Oxford; Carlton: Blackwell Publishing, 2004, p. 33.

⁴⁷⁸ Frampton, Kenneth, *Modern Architecture: a critical view*, Thames and Hudson, London, p. 271, 272.

being specific and simultaneously critical of that specificity facing the global world but also facing himself. He makes a sensitive and objective interpretation of everyday life. The singularity in each situation is that it is revealed as informative for the actual project investigation process – the inventor and knowledge.

To create (to act) is to think (to know) and it is to connect/judge, to feel (affectivity) and to correspond to the three dimensions of the psychological life (knowledge, affectivity and activity). To know is eminent of feeling and acting and it is consolidated in the language or in alternative means of communication. Language is people's ability to stimulate one another, to generate the thinking process. The world calls for thought and, through its *natural* nature, Man is able to think, ask for knowledge but also to feel and to want. The *a priori* affective bounds operate through the sensitive qualities - *qualia* – offered by objects, and by the answers to human feelings; when someone feels, the distinction between qualities forces an extended categorisation, both intuitive and reflexive, which leads to actions. Feelings are thus modelling agents for the world.

As for the practical *a-priori* this mainly consists of a virtual knowledge of the action, becoming active and dynamic in the presence of things – objects – understanding the search for the object, food (instinctive self-preservation), the work, the game, the creation and the ritual. Without this virtual knowledge, people would be unable to react owing to the lack of intuition in the act, and thus the impulsive instinct of that desire would fail. Desire is a form of feeling, through satisfaction and pleasure, the presentiment of the values that lead to the quality of any answers prior to the experience.

This is spatiality humanising temporality, bringing a new way of feeling, by qualifying the temporality with a new affection. Temporality – the qualification of time, converging in a unit – is the notion of the present, the memory of the past and the aspiration for the future; it gives time an aesthetic quality that is the basis of human freedom.

Siza is the architect of emotional existence, which he has assigned to all his work, though the place, the history, the human being and his becoming; everything is embodied in an architectural proposal, all referrals count to make the space more sensitive to the human place.

All of these referrals can be found in Siza, about the architect:

To relate – projecting – is his domain, the place of compromise, albeit not conforming, of the navigation between the web of contradictions, the weight of the past and the weight of any doubts about and options for the future. These issues explain the absence of a contemporary Treatise of Architecture.⁴⁷⁹

Architecture fulfils a desire to be in harmony with a place: through the practical function, it satisfies one appetite – the value of use; through the fixation of time and permanency – the character of things that endure, despite transformations through time. By qualifying space, affections and consummation of desire, emotion arises and knowledge is achieved.

Through feeling, an appropriation is attained which reveals itself through pleasure, or its facsimile, obviously.

A more complete experience becomes imperative, not just well-being, but a good feeling sensation, as well as a new feeling, i.e. the existence of elements that awake any harmonic orders in our spirit and allow for an enhanced enjoyment, which will represent itself to the subject as a principle or even a new set of principles.⁴⁸⁰

Real existence presupposes judgments, thoughts concluded as a result of teaching. Real existence is in the steady construction/mutation and in the path, the quality of that construction depends on the knowledge, training and judgement on who builds it. Through teaching knowledge is accessed, and through knowledge freedom is achieved; it is what allows people to look at things freely and be able to judge for themselves; judgement should be understood here as power to understand the distant similarities between things, to understand the world, to be able to (re)create it.

In architecture, this knowledge is what allows people to know and understand life better, so they can establish a network of relationships between man and his environment. It also allows them to understand the phenomenon of the entire universe of architectural creation and at the same time to be able to relate it to other fields of knowledge in order to create a meeting place for men.

⁴⁷⁹ Siva, Álvaro, *Textos*, Civilização Editora, p.167; also in [SKira], p. 28; also in Casabella 770 Ottobre 2008, p. 3 to 5.

⁴⁸⁰ Rodrigues, Maria João Madeira, *O que é Arquitectura*, Série «O Que É», ed. Quimera, Lisboa, 2002.

As Siza states in an interview with Nuno Portas in April 1981,

What matters is a non-restrictive and open practice, a practice of dialogue and common work that allows a gradual approach of dispersed knowledge, not the contrary. That is why at the Porto School we believe an architecture course programme cannot start with fifteen serious subjects, or that the teaching of construction can be dense and specialised in the last few years of the programme but not during the first. Information needs to be delivered in increasing doses according to the ability to relate it. This ability of relating it is the whole substance in the teaching of architecture; it is our contribution to the interdisciplinary work. I can't see, now, who could replace us. This means the ability to engage into dialogue, availability to gain knowledge, of which no course can be depleted.⁴⁸¹

This way of looking at architecture and this way of teaching change translates itself in the recasting undertaken by Carlos Ramos from 1952, when he is appointed director of the school, by adjusting past models to new situations. He used functionalism as the main argument, with no imposition of stylistic grammar by the *Estado Novo* regime⁴⁸². Liberty in responsibility was the theme for his pedagogy. The useful sense of architecture connected to the human being. This vision, this human sense came from Le Corbusier⁴⁸³. It highlights a genetic connection between the Porto School, CIAM and Le Corbusier. Either through direct involvement in meetings, through the involvement of some teachers such as Fernando Távora, or indirectly via the various articles and magazines published.

With the input from committed and unpaid new teaching staff, hired by Mestre Ramos, among those who brought the replenishment of the principles of the Modern Movement, those who were already agitated by its bureaucratisation, those who

⁴⁸¹ In, Portas, Nuno, *Arquitectura(s) – História e Crítica, Ensino e Profissão*, FAUP Publicações, p. 240.

⁴⁸² The *Estado Novo* was a corporatist and authoritarian political regime which was headed by Salazar and ruled Portugal from 1933 to 1974, being overthrown by a revolution on 25th April 1974, which led to a democratic regime.

⁴⁸³ This vision of Le Corbusier can be seen in the work of Charles Jencks, *Le Corbusier and the tragic view of Corbusier*, Harvard University Press Cambridge, Massachusetts. It is easy to understand the influence that Nietzsche had in his career. Le Corbusier brought with him the seeds of tragedy, his position was tragic.

brought the desire for a better knowledge of our reality and departed through the dusty paths in a quest for popular architecture, the Porto School was involved in the implicit controversy in its diverse professional practice. It was altogether an influencing and influenced factor in the development of the architectonic language of this city. (...)

Carlos Ramos arrives and identifies himself with his new surroundings and renovates the School, accepting and encouraging the particular manifestations of differences and people's investigations (...). His permanence in Porto was the voice, among others, to Mário Bonito, Agostinho Ricca, Fernando Távora, João Andersen, José Carlos Loureiro, Augusto Gomes, Camarinha, Lagoa Henriques, Júlio Resende, Viana de Lima, Lixa Felgueiras, Arnaldo Araújo, Duarte Castelbranco, Gustavo Bastos, António Quadros, Ângelo de Sousa, José Grade and Álvaro Siza. More than what he has proposed programme wise, it is owed to him what allowed the creation of multiple fidelities: the conscience of a collective body with feet to walk through its own history.⁴⁸⁴

The Oporto School was connected to the Portuguese Revolution, particularly in the way it encouraged participation from its students and staff in working out what problems were felt in society at the time and in solving some of them.

Housing was one of those problems. Students and staff proposed new residential areas and new housing typologies with more dignifying conditions for people. These proposals emerged from research projects by lecturers, encouraged by Orlando Ribeiro and others, and also from student assignments. An additional incentive for this work came from the Study into Portuguese Popular Architecture. New research work was produced as a result, which analysed the interior of the housing in degraded areas and this allowed participation from the academic community in social problems and the presentation of innovative solutions. A determining factor were the scientific and pedagogic as well as academic reforms carried out by Carlos Ramos within the Oporto School. These reforms allowed the emergence of new ideas and new projects, as well as an encouragement for participation in the revolution.

As stated by Siza Vieira, Carlos Ramos has sought the stability of architecture with the sense of human as the possible stable thing:

⁴⁸⁴ Costa, Alexandre Alves, *Introdução ao Estudo da História da Arquitectura Portuguesa*, FAUP Publicações, 1995 p. 82.

Architecture classes in Porto, training many good architects, and the interest which led the school to become a sort of phenomenon date back to the mid-50s, a time when the Portuguese regime⁴⁸⁵ was showing the first signs of weakness. Carlos Ramos, an exceptionally intelligent man and the new director at the time, arrived in Lisbon, introduced a new form of teaching and gathered around him a group of young, proactive and very interesting architects. A very good group guided by Fernando Távora following the death of Carlos Ramos. (...)

Then, came the events in April 1974 with the Revolution that the School followed, directing and performing work in the cities. It was a very important moment, very stimulating, of encounter with reality, animated by controversial debates and very rich conflicts which eventually consolidated the spirit of the initial group. The prestige of this team contributed to the integration of the School into the University and for the recognition, in Portugal, of what an architect was, who had already been seen taking part in fights and manifesting a clear interest in Portuguese life⁴⁸⁶.

In the teaching of architecture, the Porto School fulfils several spatial/temporal experiences, such as teaching methodologies, and intercepts several currents in time with a single purpose. As Nuno Portas explains world assimilation and domination through architectural method, through integrated analysis, composition and criticism aims to forge relationships between society and architecture. According to him the architect integrates existing knowledge on the man for whom he builds into the synthesis of form⁴⁸⁷.

Later, Fernando Távora has continued and developed the academic project. SAAL represents the culmination of this strategy and becomes a major experience for the Porto School. It was a unique opportunity to implement the principles which were inherent to this School, some of which had been assimilated through the transformation that had emerged from CIAM, as a resonance of Le Corbusier seeking to respond to social problems and modelled

⁴⁸⁵ It refers to Estado Novo in Portugal.

⁴⁸⁶ Machabert, Dominique, Beaudouin, Laurent, *Álvaro Siza – une question de mesure*, Groupe Moniteur, Département Architecture, Paris, 2008; Portuguese Translation: *Álvaro Siza - uma questão de medida*, caleidoscópio, p. 101,102.

⁴⁸⁷ Portas, Nuno, *Arquitectura(s) – História e Crítica, Ensino e Profissão*, FAUP Publicações, p. 402.

to the specific needs of each place, each project and the environment in which they exist.

This transformation was to be highlighted in Quinta da Malagueira and the teaching of architecture at the Porto School to be changed as a result, both of course linked to Siza Vieira.

Fundamentally, as it will be analysed further ahead, this new way (revolutionary even) of facing architecture and the architectural project, as in SAAL and Quinta da Malagueira, has influenced an important change in the teaching of architecture in Portugal, owing to a direct influence of Carlos Ramos and Siza Vieira, among others, at the School of Architecture of the University of Porto (FAUP).

This influence, now gone, became diluted with time, due to changes imposed by time and architecture itself, its peers, theorisation and the academy. Reflecting this on the Porto School of Architecture, today, there is arguably an appropriation of architect Álvaro Siza Vieira and a certain confusion of teaching and method. There is also an appropriateness of Siza Vieira and a permanent return, albeit a confusion between created and creator.

But, in the detail, there are visible differences. Taking Siza Vieira's method, it can be safely said he uses a variable and invariable method, as a consequence of transparadigmatic thought. This had to do with his attempt to change the dominant paradigm in Architecture and with his opening of a new time, a new paradigm, in which Architecture would become no more independent and autonomous in relation to its surroundings – to place, to human being and his becoming, and would in fact become part of the relationship with its context, in time and in space; more than involvement it became an integral part of the developmental model of architectural creation.

Answers provided by the architect should be rooted in Time, Place and Sense. They should be able to translate a full, serious and global answer to the human condition, as a partial one would undermine human action. Indeed a current problem is that only partial answers are provided, conditioned by a superficial vision limited in time and in space, addressing the now and conditioned by an academic vision. As Derrida said, 'the university professes the truth. It declares and promises an unlimited commitment to the truth'⁴⁸⁸.

⁴⁸⁸ Derrida, J, *L'Université sans condition*, Paris, 2001.

Knowledge should not be dogmatic. It should reside side by side with ignorance, as its intermittent existence stems from the nature of its objects and problems. Truth resides in each singularity and it is not complete. Full understanding of each specific problem anticipates the understanding that seeks a solution.

Siza's statement is clear.

I believe in apprenticeship in architecture as it means a broadening of the areas of reference. (...) Besides, often the school environment favours a propulsion towards formalism⁴⁸⁹.

The teaching methods developed at the Fine Arts School of the University of Porto, during the 60s and 70s, were focussing strongly on the past, rooted in the human condition of that time and clearly aware of the time to come. Yet they were knowledgeable of local realities, thoughts and techniques, as well as global realities, thoughts and techniques. That vision was influential on but also greatly influenced by the SAAL operations, resulting in an interpretation of the world as having a full dimension on the Life of the Human Being, in its deepest liberty, plurality and complexity. As Siza says:

I mean, on the design method, the 'drawing' develops through successive entries of information from different sources, which are subject to criticism in the light of the problem at hand. Each temporary image is bombarded with suggestions and information, it is transformed, and the process is repeated until the required approach is achieved. It is risking, or scratching and control the risk. And in this process, everything is important, and each thing more or less important depending on the problem⁴⁹⁰.

SAAL operations represent the most widely spread public participation. This was a democratic participation by individuals in their society's destiny, namely in self housing, as a result of participation on the decision of how their neighbourhood, their house, their architecture would be. SAAL operations were one example, because the repeated advances in action – and in the territory –

⁴⁸⁹ Siza, Álvaro, *Imaginar a Evidencia*, Edições 70, p. 35.

⁴⁹⁰ Portas, Nuno, *Arquitectura(s) – História e Crítica, Ensino e Profissão*, FAUP Publicações, p. 236.

resulted from an obsessive desire for intromission in the truth of the Being and the Place, as it can be understood and proved through the testimonies Nuno Higino has collected in May 2007 from the inhabitants, 'at that time what was called social housing was mainly communal housing. We rejected that model because it did not represent the people; it worked against them. Our motto was *right for the locals*⁴⁹¹.

More important than the polemic it caused was the energy that the populations demonstrated by taking part in a transformation process. They had become aware of their strengths and ability to decide, and were supported by several architects, who were seeing another field of experimentation to their projects in this movement. As Siza Vieira relates, in interview:

The visibility of the Porto School, if we are to use this name I disagree with, regards architecture made here at one time or little architecture ... and I must say it comes from a very specific political and social situation after 1974, namely the atmosphere that surrounded the SAAL programmes, and the attempt of overtaking power or of that little architecture, I must say, to take power through the people who used to be expelled from the centre and lived in very bad conditions, etc.. There was a time there which was in some way a moment of empty power, a manifestation of people's wishes with some support towards their achievement lasting briefly and affecting the work some did in terms of architecture in a very strong way... There was something that really had visibility and the most cruel criticism, outside of architecture, not only due to architectural thought but to a number of situations or one situation involving an entire population, which involved professionals, some politicians, so it was a very special situation and it caused a great stir in Europe, also because Portugal was unknown then, in spite of centuries of history... There was an absolute lack of knowledge about the Portuguese culture and then something unexpected appeared, unexpected to my mind, which generated great interest and related to the political climate of that time, issues such as participation became the main theme in architectural journals... There was a context concerning architecture, but mainly external to architecture which was taken into action by designers who had something special. It was a political moment with its effects and their relationships.⁴⁹²

⁴⁹¹ Castanheira, Carlos, *Álvaro Siza vinte e dois projectos recentes*, casadarquitectura, 2007.

⁴⁹² Excerpt from the interview with Álvaro Siza Vieira by António Oliveira in 2008, abridged.

The April revolution did not survive its victory, but some of the revolutionary ideas 'remained in time as becoming,'⁴⁹³ as Sartre said when he visited Portugal in 1975. This is the case with the Quinta da Malagueira project. This project was only made possible owing to the successive reforms within the Oporto School and the April revolution. These reforms and revolutionary spirit also led to the SAAL projects.

Quinta da Malagueira project happened at the beginning of the revolution, and the discussions involving the local people and Siza also addressed the principles of modernism. This project remains in time as becoming, and today it is still a key reference in terms of architecture in Portugal. It is an immanence of the revolution and it represents new connections between man and the architectonic space. It was - and it remains - a major addition to reality.

This project was a variation to the organisation of architectonic space, taking into account a population that did not exist yet. But owing to its becoming it is still present in time and space. The sensation and perceptions introduced by the constant changes to the space in time have remained in the place and the people who inhabit it.

Siza Vieira also states:

I see in a part of architecture, the artificial introduction of contradictions, that is to say the same formalism. Even that is not justified but in an attitude of continuity in relation to an existing environment contrasts are introduced for their own sake. The belief in the intervention of forms is generally a mistake or a myth, and what is usually called innovation or invention is almost a copy of a final model or the recovery of an old model⁴⁹⁴.

In this sense, one may consider and compare the way in which architecture is taught today and even question it. Faced with its interiority and formality one could officialise a new perspective for relearning how to teach architecture today.

Referring again to Juhani Pallasmaa, he says, 'I subscribe to the argument that architectural creation has been completely transformed into a

⁴⁹³ Sartre, Jean-Paul, in *Diário de Notícias*, 03 de Abril de 1975.

⁴⁹⁴ Portas, Nuno, *Arquitectura(s) – História e Crítica, Ensino e Profissão*, FAUP Publicações, p. 235.

kind of game of forms and that real experience of architecture has been neglected'.⁴⁹⁵

Or as stated by Kenneth Frampton:

I have chosen to address the tectonics theme for various reasons, among which is today's tendency of reducing architecture to scenography. This attitude emerges in response to the generalised triumph of Robert Venturi's decorated shed, i.e. the prevailing syndrome of packaging shelter as giant merchandise.⁴⁹⁶

Returning now to philosophy and using what Foucault stated on writing but which can be expanded to other creative forms, let us analyse the following:

How did the author individualize himself in a culture like ours, which statute was given to him, from what moment on, for example, when have researches about authenticity and attribution begun, according to which valorisation systems was the author judged, when did the lives of authors begun to be told instead of lives of heroes, how was this fundamental category of critic 'the man and the work' installed – all of these topics should certainly be analyzed⁴⁹⁷.

The issue here is one of authentication and legitimacy of architecture - who makes it legitimate or who started to make the context legitimate and valued in architectonic creation.

With massification of architecture and the massive increase in the number of schools and courses of architecture, as a world phenomenon, the valuing issue became partly the responsibility of the media. The quality of the work became associated to the distribution and promotion of architecture magazines. These, in turn, started valuing the large object, the large shape, promoting stardom and the greats of architecture linked to mass consumption and mass architecture tourism.

By contrast, the political use of architecture became a phenomenon. Political decision makers began to contract great architects to build emblematic buildings, great architectural concepts in order to promote the cities and turning

⁴⁹⁵ Pallasmaa, Juhani, *The Geometry of Feeling: a Look at the Phenomenology of Architecture*, in: *Sakala: Nordic Journal of Architecture and Art* 4, Jun, 1986, p. 22-25.

⁴⁹⁶ Frampton, Kenneth, *Rappel à L'ordre. The case for the tectonic*, *Design* 60, n. 3-4, 1990, p. 19-25.

⁴⁹⁷ Foucault, Michel, *Qu'est-ce qu'un auteur?*; Tradução Portuguesa, *O que é um autor?*, Vega, Lisboa, 1992.

them into appealing places for tourists. The architectural fashion phenomenon of the great object, promoted worldwide and the greatest spatial phenomenon, a place of cult for the masses has transformed the way in which architecture is made and appreciated. criada.

More than a question about the spatial quality of the object, the importance shifted towards the spectacularity of the object and its power to captivate through shape and the symbolic global power of fashion.

Here emerges the question of the rule and this static view of time, without past, without present and without future, without becoming. All that matters is the the author's or artist's fixed rule, to which everything else must submit, the issue of absolute truth of time and space. Reflecting on Siza Vieira's, namely his project and work on Quinta da Malagueira, it may be stated that it reflects the transparadigmatic vision of the human condition (the human, the local, the technology, the global, the vernacular, the modern, the static, the dynamic, the author, the human, the inhabitant, the social) the variable canon, unrepeatable and non transferable. This vision reflects the architect's and also the people's, thus becoming a participative and transparadigmatic architecture. It is, of course, also Siza's vision, as author, but not as a static point in time or space, rather a matter of constant thought and interpretation towards creating.

The architect's vision, Siza's in particular, uses variable and invariable methods. Invariable, because Siza, the man, exists, with sensibility, personality, thought, interior vision, knowledge and method – a Pöietica⁴⁹⁸. Variable, because, owing to that sensitivity, personality, thought, knowledge and method, each project is a new beginning, a new investigative process, open to the unpredictable effects of daily life, to its *random* quality. In Quinta da Malagueira, the invariable is even more present because the *random* from daily life was part of the project from the beginning; it was present during the entire process of investigation, through public participation.

This is participative architecture, in its full scope and not only in formal features, since it has been present from the first sense felt by Siza. This participative method influences the whole process and investigative method. It introduces the invariable in the architect's specific skills. It makes the specific

⁴⁹⁸ That which is created based on a new creation, from an inner feeling and thought, the inventive dimension, heuristic, from Creation – the eternal come back, as postulated by Nietzsche. Created things enjoy a self poiesis character thanks to what is recognisable.

and trained vision of the architect *freer*, more plural, transdisciplinary and general. It introduces the imponderable in the architect's vision and knowledge that makes every project unique and an unrepeatable investigative process.



Figure 126: Siza Vieira, Bouça Social Housing, Porto, 1975-1977.
Source: Rodrigues, AntónioJacinto, *Álvaro Siza/Obra e Método*, Civilização editora, Porto, 1992, page 124.

It is a vision that runs through time, that reconciles various times in spatiality in a way that transgresses static temporality, the dominant, made on a better becoming for the human being and for the habitable place.

It searches for complexity, in a way that transgresses static time, the static formality of the work, and that opens the space to freedom – matter, strength, desire.

According to Siza the continuity of speech makes this type of project more participative and also more human if compared to institutional constructions as these are ruled by bureaucratic management structures. He views the process with great interest because he sees it as extremely rich and not in the least abstract. To Siza the psychological aspect is crucially complemented by the experimenting that begins with any construction. He states:

Through time, I have come to notice it is no longer very common to find a privileged relationship between client and architect, this is being lost. The meaning of family itself is probably going through a big evolution in our society. When such an intense and continuous relationship exists, it immediately becomes very interesting and stimulating to think of the need to build, even collective housing, with conditions to participate, to make the slow possession made by the ones who will live there possible. I see it as very important that even during the construction of social housing a dimension of participation and property are created, that may allow the will to a collective appropriation and not only an individual one.⁴⁹⁹

And also,

I started the Project with these premises and the participation of its future users, instigated by the revolution, was an unstoppable transformation engine that influenced my method. (...) ⁵⁰⁰.

The question addressed by Siza about the project conditions, the relationship with the client should be linked to the development method of the project as these are intrinsic to the question of permanence.

The question here concerns the involvement of the body that will be inhabited by the space during the process of creating the architectonic space. The body that will be inhabited by the space is presented as the measure to space organisation itself. The process permeability, as a form of organising

⁴⁹⁹ Siza, Álvaro, *Imaginar a Evidência*, Edições 70, Março 2000, p. 43.

⁵⁰⁰ Ibidem, p. 107.

space, gives the body a durable existence. The house participates in the whole becoming but it is itself the becoming of the body.

The architectonic space is the landscape which is journeyed and inhabited by the body. The same body that was the measure for the created space and that is inhabited by the space allows the body to remain in space and of the space in the body. One other becoming.

Architecture invents modes of existence that last through time. These modes of existence are associated to living possibilities that are immanent to it. In turn, they should be immanent to the life that inhabits the space and that remains in the life of whoever inhabits the same space. These criteria that organise space and define traces of existence in the space should exist beyond criteria and strictly individual judgement. They should lie beyond good or evil and should be open to the possibility and imponderability of whoever inhabits and is inhabited by the space as a project method.

This dialectics between the place, the body that inhabits, the programme and the function informs and invents the method. This method invents the space to be created. This dialectics between the things that make up the specificity of different problems for different projects in a given time creates a discourse capable of determining different solutions and concepts. There could never be another criteria other than existence and intensification of life. The concept of space needs the permanence of the sensitive body, and the body needs the permanence of space in order to construct itself as becoming. Both remain and build themselves.

5.1 Duration

Psychological life, develops under symbols. It is easily understood that time is its own background. Our duration is not an instant that replaces other instants: there would not be anything else rather than the present, there would not be an extension of the past into the present, no evolution or actual duration. 'Duration is the seamless progress of the past which erodes the future and increases as it proceeds. At the same time that the past grows increasingly, it also preserves itself indefinitely'⁵⁰¹.

The past follows us undoubtedly at all times. What people feel, think and want is there, hanging towards the present, knocking at the door of consciousness. Duration is the essence of people's being and the real substance of what surrounds them, as they feel. It is the accumulation of their being in time across space. Space and matter have the ability to extend us in time, to make us feel at a given time, to reconcile in the space several times of space, a reflexive life, with a distancing and in the long term, against a reactive life, reacting to a moment. In this sense, the thinking of Siza regarding Malagueira is long term thinking, it is a thinking about the past, the present and the future, the duration of strength in matter and desire in architectural space in time. As to duration as accumulation of time, Malagueira is founded in time and space.

A Moment-in-Time and Place makes things, which are absolutely equal, become, each, something unique or different. The occasional character of places and their multiplicity is founded in Time. The essence of the *thingness* of this thing is founded in the essence of space and time. The space of time is understood as a specific portion of time and it is envisaged as temporal – duration. This temporal issue of space of time leads to another dimension, to the internal unit of space and time that consists of *this thing*.⁵⁰²

The project for Quinta da Malagueira is an accumulation in space and in time, it is duration, it has its own movement. This dimension does not aim at the beginning, but people drag it with them, not as a beginning but as something

⁵⁰¹ Bergson, Henri, *L'évolution créatrice*, 1941; Port. Trad.: *A Evolução Criadora*, Edições 70 (Creating Evolution), p. ex.16.

⁵⁰² Hiedegger, Martin, *Die Frage nach dem Ding*, 1987, Tradução Portuguesa: *Que é uma coisa*, Edições 70, Lisboa. Adapted p. 26.

natural. Things that cannot be found now may have happened somewhere else in obscure times, but exist in each proposition and approximation towards things. It is a matter of moving an initial happening which now rests – the law of its-own-motion.

Human creation sets time in space and gives dimension to duration. Departing from contemporary architecture, what is the possibility of developing towards establishing a new link to earth, place or climate? In a route for a time of new affections, reinventing a diverse duration and another setting in time and space – crystallising affection – in order to participate in the divine as its own feeling – the pleasure in the world.⁵⁰³ It is a matter of finding a new rhythm.

It is with this duration and permanence that people can find themselves, duration and permanence have found them and created them. The project for Quinta da Malagueira is an act of duration and permanence, of the city and in the city, of place, of history, of timing, of Sense, of Time, of Place and Technology. Duration and permanence of Life are the duration and permanence in its surroundings, founding people, making them evolve and giving them life. This project gives continuity to the city and to the place, and it also creates a new place.

Despite having obvious references to the city and being a continuation of the city, it has a very strong identity, it creates a unique environment, which comprises the place that surrounds it, the climate, the people. It creates a new place with its own identity and nature, it is a new urban phenomenon from real existence, and it has its own meaning in time. It is a construction that fuses the people's feelings with the time and space of the place and with the necessary technology, in a new space and time, i.e. in a new life. This is about rethinking the definition of architecture as an *ethical, moral* attitude about the way of conceiving the world or about the role the architect should play in this society.

The world has changed, it has accelerated and in turn society has accelerated to keep up with it. This change has deformed the being's life time. This work questions, the sense, the place, the thinking of contemporary architectural creation. It also questions the intentions and implications in the complex system of relationships in the thought of the creative subject, as social

⁵⁰³ Nietzsche, and the question of experience, the aesthetic experience between subject and object as a way of encouragement and love of life.

and cultural ideologies, involved in the mutation of the landscape, marking a position and interfering with the social experience of the human being.

The future rises in the present, and in order to reach that future we need a motive to get rid of this present and foresee that future. This motive comes from the freedom of the ability to predict which balances between what is natural and artificial, what is natural and built. The building becomes an 'extension of the place'. This motive will allow us to create something new, something original and intentionally essential. The motive in architecture should be the creation of human⁵⁰⁴ well-being (i.e. comfort), as this is the whole essence of life and inherent to it. In the present that well-being has been relegated to second place.

This will be both diachronic and synchronic⁵⁰⁵ in time or a time of *eternal return*. Living in this wholistic space will create a rooted feeling in daily life resulting in the creative duration of everyday life, i.e. a present which restarts continuously. This is the time for an *active nihilism*⁵⁰⁶ which favours the values of knowledge rather than immediatism.

Siza Vieira's work with Quinta da Malagueira has resulted from an intertwining of temporality in daily life (the paths created by appropriating natural ground and which developed into the main streets; the people who have influenced the possibility of adapting the inside and outside of houses based on their daily experience), and the place from which Siza has created an alternative present, one that has restarted and continues without end. This is the architecture which restarts an ever new relationship with people and the place and which will introduce a new rhythm between space and time, one which will become the rhythm of a new existence.

This architecture of the future will be dependent upon a new dynamic which will be the pace of this new world and this new society. It will go through a transformation and it will have as principle the *mimesis* of intelligence in mobility and climate, and not missing the human sense – the ontological. An alternative

⁵⁰⁴ A feeling of contentment and satisfaction for wishes and values. The sublime transfiguration of the being. This intensity reveals itself in the depth of the work by the intensity of the aesthetic category imprinted in the work. The pleasant is not enough, it is too light, it lacks in intensity. Depth of feeling is warranted here, something that leads the experiencing through the feeling lived.

⁵⁰⁵ Time of life, of feeling and pleasure, simultaneously.

⁵⁰⁶ Nietzsche, the question of distrust in absolute truths, and the question of fate. In this case the refusal of immediate solutions is intended, measured or general.

connection between art and science will be needed. One which is able to *translate* this pace of society and can create a space that accompanies this new time. This quantum space, which results from this connection, will be a place where movement can be built. A good example is the space in nature.

Addressing the issue of the space which is not static space, in Quinta da Malagueira Siza has created dynamic spatially (see images 24, 25, 26) that evolves with time and life, in order to meet human needs. This space evolves not only inside but also outside. Exterior space is changing (see image 26) and evolving, so it creates a double change, the inner change and the outer change of the city, giving the notion of complementarity and becoming. This generates a dual identification with the internal space and simultaneously with the city, creating a mutating space over time.

Siza interprets the place and the people but not in a static way. From that original interpretation (past and present) with his critical vision and his future vision, he creates a new place between places (between modernism, postmodernism, Évora, people, the neighbourhood, etc.). Owing to the interaction of all this complexity, it is a place in constant motion, development, creation and recreation.

Which task should the architect perform in a society in constant change? From this *change* it is important to name the line of thinking of a diverse path for the future of architecture, a new look, a new way of thinking about the determining categories towards the Being, as well as another way of perceiving socio-economic conditions. Accordingly, we can question the method of architectural composition, and the implementation of abstract compositional rules, creating buildings that do not create any kind of relationship with the phenomena surrounding the dynamics of time and space, the logical and static implementation of the shape, the performance of the object just as enjoyment of the static present, as if it were a fashion. It is therefore important to question whether it would be possible to create architecture, true architectural works, with less economic means? This issue will be addressed in the last chapter.

It is possible for architecture to be, simultaneously, an interpretation of the site (physical, cultural and social, social and economic) and the constant flow of human beings, that is, the feeling in the constant flow of space and time?

In a parity of action it is up to the architect to contribute with the originality of the *inaugural creative* act and to provide to that society its own sublime act. Returning to Quinta da Malagueira, Siza was able to respond and lend architectural sense to specific questions from people. His response did not

prevent him from designing a project with architectural quality. In addition, the quality of his work here does not come from the adoption of international codes, the abstract, or of a large cosmopolitan scale. On the contrary, it comes from the real, the past, the present and the aspired existence of the sense of time of that place for a period in construction and enrolled in that space.

Following these principles, architecture should be the *engine* in society, which by itself would undoubtedly also impose a new attitude on architecture. The way architecture moulds things consists of boundaries and presence. By moulding space, it creates rhythms, across full and empty spaces, creating new matter, which is the light shaped through time.⁵⁰⁷

Space in architecture is the virtual element – the anti-corpus. Cohesion, stiffness, hardness and transparency allow an advantage on this space. Architecture moulds matter and also form. Shape will always be an important boundary for the laws of architecture. Shape is a necessary law, a consequence. It is in the shaping of space that people move and create rhythm through duration in their daily lives. It is in this rhythm that they build themselves and that they shape the space of time – the creative duration. It is in this duration that they build the dialectics between space and time in life. So it follows that a place comprises properties with a degree of variance and invariance. A place emerges as a structure where the human being will build his life, and in this structure there are different relationship needs with the place over time. It is in the creative duration (such as Siza's construction of Quinta da Malagueira) that the work must take place.

The Socrates that now presents himself is an inversion of the previous one and he no longer wishes to separate but to reunite the three elements that make up the whole – body, soul and world –, in a lasting way, as it is characteristic in architecture. This is 'the most complete of arts' for it reunites and takes to the highest level utility, beauty and duration. The anti-Socrates, the anti-philosopher constructor, would in an action reunite, that which the demiurge on creating the world has separated: matter, strength and desire. And in thus doing he would fulfil his promise of beauty to Phaedro, putting himself in the most natural of ways in the place of god, as 'it is in actions and in combining actions that we must find the most immediate feeling of divine presence'.

⁵⁰⁷ Example, empty and full create a time rhythm; occupation and abandonment. The notion of building a rhythm that creates its own rhythm in daily life.

He would thus convert divine intentions into mortal desires,
scaring Phaedro himself with his projects.⁵⁰⁸

5.2 Variable Canon

The term Variable Canon is intended as having a dual meaning. It refers to the one that roots itself, that creates *hospitality* and *habitus* and that belongs to the Being. But it should also be understood in another sense, as the one that simultaneously inaugurates and creates the subject from experiencing the act of residing in connection with the act of the Being.

Rhythm is a matter of value. Rhythm means ordering a certain aesthetic reference. This is a movement and also a *processus*. People are rhythmic animals. Not only is the body rhythmic, but everything in people is built on harmony. The sequence of days and nights leads to a clear notion of rhythm. The theory of opposites is also clear – hot/cold, war/peace, – as there is a coexistence between opposites. One does not exist without the other. Everything in life is about rhythm, and rhythm is constant activity and intensification between opposites and their complements. This is a constant rhythmic activity of separating and joining between a reciprocal passage from individual to universal and vice-versa. Biological life is rhythmic and any interruptions may lead to disturbance. Time is revealed throughout strong and weak periods – supporting times.

The architectural rhythm, using time as a moulding element, is written in space. Duration in time corresponds to distance in space. Space is a kind of resonance – polyphonic or symphonic. Rhythm is a human feeling towards matter and moment. Any artistic mode has a canon and a time rhythm. Rhythm encompasses time rhythm and the spirit of the creator. When people create a new rhythm, they innovate.⁵⁰⁹ People perceive the space through body rhythm. And space acquires a new meaning through the perception of a new rhythm. People often perceive they are in a unique place by experiencing the architectural space. The latter is an articulated junction of one sense of existing, it is a presence of itself. Louis Kahn's proposal for the space in *The Room* is a

⁵⁰⁸ Valéry, Paul, *Eupalinos ou L'Architecte*, 1921; Portuguese Translation: *Eupalino ou o Arquitecto*, Fenda, Lisboa, 2009.

⁵⁰⁹ For example, Boullée interprets a sublime order, an anti-canon order. This is an innovation. It surpasses all rhythms and it is absolute. It is a poetical state.

good example as it presupposes the notion of full relationship and a new architectural spatiality which is perceived through the articulated variation of different rhythms, structuring itself into a new spatial canon.

The rhythm is felt through the experience of body and spirit. All of this must be experienced. Things should be filtered by feeling, ordered and brought into rhythm – canon – according to feeling. These obligations need to be answered in every era.

Canons lead to revolutions in architecture.⁵¹⁰ Geometry is an appropriation of what is tangible. Style comes out of the canon (metrics).

It is a matter of persisting in change. That which persists is the action and the continuity of the action – the creative presence. This is a junction around which space becomes defined as a unit.

The role of the non-transferable canon is to find its own reality and truth; the new, that which is to come – experimentation, – which is able to move and stir people. That which cannot be presented emerges as representation – ‘the nonhuman that awakes the human’,⁵¹¹ – and that which cannot be presented appears as absent content that surpasses the common body. Outside of classical consciousness, outside of the dominant canon, and inside the canon of a new spatio-temporal reality with an alternative hospitality, a different desire – a new variable canon.

The notion of building in an ongoing present in constant construction comes from tangible experience towards and existence that is continuously built on spatial and temporal experience. It is a present in ongoing construction in which the architectural work will be integrated and affect the duration. This work takes on the role of lending a different meaning to the becoming of the actual

⁵¹⁰ For example: The Modulor of Le Corbusier. With the creation of the modulor, Le Corbusier has managed to introduce a new metric and a new way of experiencing and perceiving space. The relationship has a new material spatiality and perception in his work, a new spatial nexus. In his works and writing Le Corbusier made a systematisation which means openness to all dispersed achievements. He can *systematise* everything that was the architectural process in his works. As Siza says, without this systematisation it would not have been possible to resume the work in the city, free from rags and facing people's problems. (Siza in: Portas, Nuno, *Arquitectura(s) – História e Crítica, Ensino e Profissão*, FAUP Publicações, p. 235).

⁵¹¹ Lyotard, Jean-Francois, *The Inhuman: Reflections on Time*, Stanford University Press, 1984; Port. Trad.: *O Inumano*, Editorial Estampa, p. ex. 67.

place (in constant mutation). The built object becomes part of the place. The place in turn becomes a different place. By coexisting, the work substantiates a different spatio-temporal relationship. This new coexistence between space and time creates impossibilities in the same way that it facilitates new narratives. It is dealt with through a chain reaction generated by a different plurality. It is this relationship with the future that is at stake here.

This variable canon surpasses the sense of desire for unity and totalitarianism. Each human being is the carrier of their own non-transferable language, their own time, different times, the subject's happiness, his truth, his liberty, a different appropriation of reality. It is through plurality that people add value, by looking at the phenomena in different ways. The lines of fracture should be established and developed with plurality, while promoting singularities, in order to overcome the idea of a universal history, continuous and convergent; and in order to be aware of the notion of variance, of conflicting legitimacy, of plural thought, of truth and common good, as well as the specificity of real things, by opening up to the other. Or, in Deleuze's postulation, 'life's task is to make all these repetitions coexist in a space in which this difference is spread out'⁵¹².

Bachelard stresses that the area under examination here has the advantage of being well delimited. He states:

We want to examine images of the 'happy space'; our research, in this sense, would deserve to be called 'topophilia'. The space inside the imagination cannot be an indifferent space left to a geometer's measurement and reflection. It is lived space. And it is not lived in its positivity, but in all partialities of the imagination. 'It concentrates the Being on the inside of the protective boundaries' ⁵¹³.

Or still, and adding an architect's vision, as Siza Vieira says, 'Repeating never is repeated'⁵¹⁴.

Cross-referencing these statements with Nietzsche's notion of eternal return and with the principle of the variable canon, it may be concluded, without concluding, that *space* is much more than *a space*. It is the space of existence,

⁵¹² Deleuze, Gilles, *Difference and Repetition*; Port. Trad.: *Diferença e Repetição*, Relógio D'Água, Lisboa, 2000, p. 102.

⁵¹³ Bachelard, Gaston, *La Poétique de L'Espace*, Presses Universitaires de France, 1958, Port. Trad.: *A Poética do Espaço*, São Paulo, 1974, 128.

⁵¹⁴ Siza, Álvaro, *Imaginar a Evidencia*, Edições 70, Março 2000, p. 15.

the space that is able to create, to expel, to destroy and construct and of never being the same, to set in motion and to establish, of the human way of being-in-the-world– *dasein*.

We notice immediately that the images of the house follow in two directions: they are in us as we are in them⁵¹⁵.

In the clear landscape, frugal and poor
I will live by the Laws of liberty
Under the Law of exact eternity.⁵¹⁶

Time is not one, where people locate events.

It is necessary to recover historical time in some other way, not through a continuous and converging narrative. Understanding the notion of thinking is not a totalising dialectic. It is necessary to develop from the fracture line. People need to find new rules – metrics – in this fracture line, in order to surpass themselves through the elevation of the senses. The Being can be self-determined.

This notion of a non-transferable canon is linked to a notion of emancipation of the Being, the architectural work serving the well being of the subject as a form of freedom through the creation of micro-movements / micro-energies.

In the past, architecture was aimed at the future, today it is built towards the ephemeral instant, for the moment. This raises the following question: how can an architectural object be judged ethically when it does not *protect* or *prevail*?

This refers to the type of architecture that tends to be dematerialised from *sense*. Not virtually, as the virtual relates to people's sensibility in capturing the *ethos* – that which is felt.

Ethically, architecture implies a social function. If this social function is not accomplished, its sense may be raised into question.

⁵¹⁵ Bachelard, Gaston, *La Poétique de L'Espace*, Presses Universitaires de France, 1958, Port. Trad.: *A Poética do Espaço*, São Paulo, 1974, 128.

⁵¹⁶ Sophia de Mello Breyner Anderson, in, Alpendurada, Joaquim Pedro, *A Casa Ruben A. Obra de João Anderson. Arquitecto Português do século XX*, Civilização Editora, Porto, 2007.

This social principle of architecture is achieved through the creation of the physical and spiritual space, the principle of *intransmissability* of the architectural space – the variable canon. Architecture is the significance of people's existence, as a part of their intimacy and pleasure. Experiencing the space is an interaction between people's embodied memories and the world. The consciousness of experiencing the architectural space is living architecture with the consciousness of living in the architectural space, in contrast to the observation of a formal or stylistic spatial experience (a mere game of form and texture). Architecture is a direct expression of existence, of the human presence in the world.

Kenneth Frampton states that:

It could be argued that this hypersensitivity toward the fluid and yet specific nature of reality renders Siza's work more layered and rooted than the eclectic tendencies of the Barcelona School for, by taking Aalto as his point of departure, he seems to have been able to ground his building in the configuration of a given topography and in the finegrained specificity of the local context. To this end his pieces are tight responses to the urban fabric and marinescape of the Porto region. Other important factors are his extraordinary sensitivity towards local materials, craft work, and, above all, to the subtleties of local light – his sense for a particular kind of filtration and penetration.⁵¹⁷

To this description, and in relation to the project for Quinta da Malagueira, should also be added the sensitivity and attentiveness to the human being, his roots and future aspirations of its inhabitants. This shows a wish to adapt the work to local characteristics (adapting it to the resident) but also to new creative relationships, thus anticipating its real becoming.

This is a variable canon because the 'idea' comes from a 'stated proposition'⁵¹⁸ on a 'specific subject' which develops according to Heidegger's

⁵¹⁷ Frampton, Kenneth, *Prospects for a Critical Regionalism*, in: *Perspecta: The Yale Architectural Journal* 20, 1983, p. 147.

⁵¹⁸ Statement is, while proposition, a saying from them, a background from na idea of truth.

principle of 'building, dwelling and thinking – thinking from dwelling and building from dwelling'⁵¹⁹.

The variable canon, by carrying on its social function, is founded in time and space, and through its *presença reica*, it sets the space and the time. It founds and builds the world's perception it modifies itself and modifies the perception of the world and about the world – freedom.⁵²⁰

A sort of interior *nest* (meeting point) that allows a conquering of the external world, and, once again, confronted with this interior nest, it allows the regaining of the exterior– *the house and the world*.

The interior vs exterior relationship, one of the main aspects of space, suggests different levels of extension and proximation with this interior or exterior. It is a relationship between image and depth, the way in which the relationship between continuity and rupture coexist. The architectural space is organised from a core (socio-cultural topological place) but also from an external direction (outside of the core). Continuity and direction presuppose a unit of shape and content to define its own entity in constant movement. This is architecture tailored to a specific (intransmissible) place and at the same time

⁵¹⁹ Heidegger, Martin, *Bauen Wohnen Denken*, 1951; Port. Trad.: Construir, Habitar y Pensar.

⁵²⁰ In the essence of the mathematical as peculiar project, there is a strong wish of establishing new moulds and foundations to shape knowledge. Freedom from revelation, as the first source of truth, and abandoning tradition as mediation which measures knowledge, all these refusals are a mere negative consequence of the mathematical project, as the author places himself on soil resulting from that project. In the mathematical project there is not only liberation, but also a new experience and a new image of freedom, i.e. the acceptance of subjection. In the mathematical project there is subjection to the principles required by the project itself. According to this intrinsic characteristic – liberation towards a new liberty – the mathematical receives from itself an impulse to place its own essence as the foundation of itself, and therefore, as the foundation of all knowledge. (...) In contrast, nature's modern sciences, namely mathematics and modern metaphysics have both come from the same root as the mathematical, in its broader sense. As metaphysics covers a wider range – it envisages the Entity in full – and because it touches the deepest point – the Entity's Being – it should investigate its mathematical foundation and soil until it reaches solid ground.

Heidegger, Martin, *Die Frage nach dem Ding*, 1987; Port. Trad.: *Que é Uma Coisa*, Edições 70, Lisboa, p. 100.

experimental, specific and at the same time critical, which faces the world and itself, forming a unique and intransmissible unit.

In Quinta da Malagueira Siza has absorbed the local and the universal, the traditional and the modern, the individual and the global into a sole unit, including stability and movement, emotion and reason, the now and the future. In the same space he conciliates stability and movement, the tangible and the dream.

From this nest, from this interior stability (supreme world), looking above these walls, into the distance, one can listen and feel, coming from far away, from the horizon, a voice whose meaning one can not fully grasp, but which goes straight to the heart.

As Deleuze would say, I make, remake, and unmake my concepts from a mobile horizon, from a centre always unfocused, from a periphery always dislocated that repeats them and differentiates them. He states:

It is up to modern philosophy to overcome the time vs timeless, historic vs eternal, particular vs universal alternatives. Thanks to Nietzsche, we have discovered the untimely as being more deep than time and eternity: philosophy is not philosophy of history, nor philosophy from the eternal, but untimely, always and only untimely, i.e. 'against this time, in favour, I hope, of a time to come'. Thanks to Samuel Butler, we have discovered the 'Erewhon' as that which means at the same time the original 'nowhere' and the 'here-now' displaced, disguised, changed, always recreated. No empirical particularities nor abstract universal: I cogitate for a dissolute self.⁵²¹

This reference to Deleuze could not relate more to Siza Vieira's work and Quinta da Malagueira.

Despite being deeply rooted in place, culture, landscape, the human being, Quinta da Malagueira still offers a new path to that place and those people. It is a here and now in becoming, it is a here and now, built from existence, but with a sense of future., which in its construction introduces all possible complexities in finding that path, in its own canon – a variable canon. It is a place in constant creation.

⁵²¹ Deleuze, Gilles, *Difference and Repetition*; Port. Trad.: *Diferença e Repetição*, Relógio D'Água, Lisboa, 2000, p. 98.

Siza extracts from the place and the people their genuine side (naivety), their natural strength unformatted to develop and build poetically. This is the intersection of several worlds and several times.

As Siza comments on his experience with SAAL:

More than ambiguities. It cannot be a limiting cover of the evolution of a project and much less cover for professional complacency, reducing itself to a conflict reliever. Today, architecture, and I suppose the one from ever is somewhat unsettling: it is unable to reflect and participate in what is alive, at a given moment, in the transformation of a society, an environment, a culture – and remain peaceful, reassuring, be read as such. As a book made available to people who read, it has a very large disturbing component, and I am not willing, I do not care to impute this element of unrest and conflict in what is given to me to produce. The serenity we seek in the house and the environment is not the opium. The reactions to what I have designed, the arguments and disagreements, and, secondly, the fact that I have built, all this proves that the debate was not mystified. Conflicts are inevitable; the shock of tastes corresponds to imbalances, the asymmetries that exist for training. They are a reality (...). What matters is to foster a critical activity for reasons of taste. This is a cultural process of communication and mutual learning.⁵²²

Reintroducing Foucault into the Variable Canon, he states, 'produce a production, produce needs and produce the production of the production'⁵²³. Producing a production implies that something is created or unveiled and in architecture this could be an architectural object. This object, as produced work, expresses senses and feelings that interact with the subject, produces the subject and produces his needs.

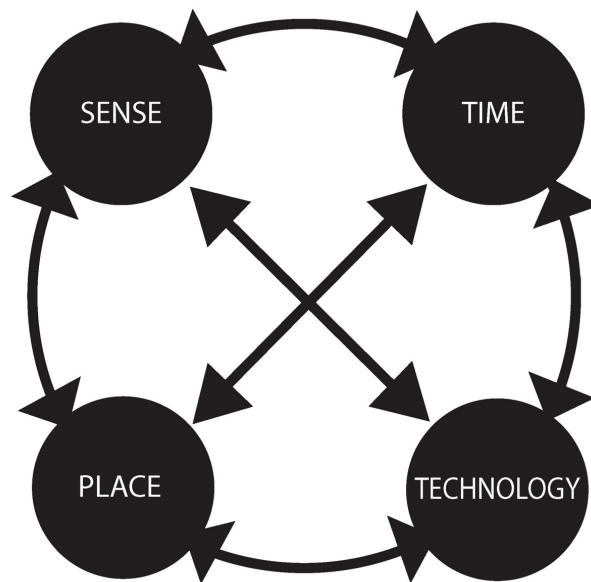
Space is no longer this environment of simultaneous things that an absolute observer could dominate without perspective, without body and without spatial situation. In other words, pure intelligence, but a *space sensitive to the heart*, where people are also are located, organically connected to it. Not

⁵²² Portas, Nuno, *Arquitetura(s) – História e Crítica, Ensino e Profissão*, FAUP Publicações, p. 239.

⁵²³ Foucault, Michel, *Les Mots et les Choses. Une Archéologie des sciences humaines*, Éditions Gallimard; Port. Trad.: *As Palavras e as Coisas Uma Arqueologia das Ciências Humanas*, Edições 70, p. 284.

connected in a static way but in constant renovation and construction. There is a constant interleaving in construction/reconstruction between Sense, Time, Place and Technology.

Today it is mostly static spaces that tend to be built, spaces that do not communicate. When they communicate, they do so only to themselves or to their creators. These spaces have a mere decorative role in the city and in time.



This diagramme represents construction/reconstruction. It never is the same in time. It is the duration of space in time – the variable canon.

As a production it is a constructed reality, conditioned and real, created as real. It produces an alternative reality from the condition of the resulting production – the *eternal return*.

It relates to the notion of Heterotopia⁵²⁴ and of discontinuity with the before and the after, a *discontinuity* in time, a break in the order, a discontinuity inside a given ordination system and the next, a sudden break in the order of space and time, a rupture in the processes of doing and ordering.

There are real and effective spaces drawn in the self institution of society, but they constitute a sort of counter-fix of utopia as really understood, in which all the real fixes that may be found inside society are represented at the same and unique time, defied and subverted: a sort of place outside of all places, but that is still traceable. In contrast to utopias, these places that are completely 'other', compared to all the fixes they reflect and talk of, they should be described as *heterotopies*⁵²⁵.

At Quinta da Malagueira there is that construction from a past, a place, people, with Siza building a new place in future, in constant construction. People who live in that place feel its past, they feel the present and their future. Taking on the notion of rooting (they feel it) and having a sense of past and present, they can perspectivate the future and introduce the notion of future in that place which is again introduced through people, place, successively. This project conciliates tradition and modernity with the aqueduct interpreting a historical image in a new way, and the houses conciliating the local typology around a patio expressing a new spatial and geometrical topology. It also offers a new interpretation of temporal topology focussing on a new future, a new canon in construction.

This notion of heterotopia is added in a *step forward* which is brought by a *step backward*, as a notion beyond rupture. Rupture could be seen as a construction of a future, an alternative future. Rupture from a *semi-construction* and a *semi-idea*. Rupture as a construction of a new place. A notion of rupture with the context of construction. Rupture with a clear tragic sense, which causes *catharsis* for construction and triggers the need to act in another sense – 'I exist,

⁵²⁴ Heterotopia according to Foucault, but here meaning from other places outside of the globalising context, a detour from the global system and at the same time a detour from the natural flow of local and conservative time.

⁵²⁵ Foucault, Michel, *Des espaces autres*, Architecture Mouvement Continuité, Outubro 1994 ; in: Teyssot, Georges, *Da teoria de arquitectura: doze ensaios*, Edições 70 e Departamento de Arquitectura da Faculdade de Ciências e Tecnologia da Universidade de Coimbra, Arquitectura e Urbanismo.

thus I evaluate⁵²⁶. Rupture needs also to be taken as the development of a crystallisation of affection to act through a sublime conscience, triggered by the sense of rupture, provoking the feeling of something greater than the individual. A love bigger than the individual – ‘the pleasure in the world’⁵²⁷.

Quinta da Malagueira crystallises the human being (its inhabitants) in the space and enables this crystallisation in time through the duration of the space – the variable canon. There is room for affection between the human being and the space, and also for the transformation and growth or, alternatively, construction / reconstruction. This meeting is provided either through the inner space, in its organisation and realisation, or through urban space, in its constant natural mutation, in the public spaces which allow their own constant appropriation / modification.

Is this the thread of space and time with the human being and with the place, so as to provide that affectivity and trigger that feeling bigger than the individual, as people are greater than their surroundings? The environment is part of everyone and makes everyone feel bigger, makes everyone build, it is a steady poetical stimulus.

Despite its deep rootedness in place, body and mind, with a timeless nature, this architectural work is in constant construction and modification. And despite its lifetime, it prevails today as a constant element in space and time.

Writing about Siza Vieira, Paulo Providencia states:

Let’s go back to Siza Vieira: the outlines appear to seek accuracy but in relation to the project to which they relate. Hence their non-transferability, as the first aspect of differentiation in their academic standing as architecture.⁵²⁸

⁵²⁶ Edgar Morin, *Introduction à la pensée complexe*, ESF;.Port. Trad.: *Introdução ao Pensamento Complexo*, Instituto Piaget, 2008, p. ex. 123.

⁵²⁷ Nietzsche, the sense of reality and the world with a plurality of impulses and instincts, allowing an infinite process to the Being of being done, becoming.

⁵²⁸ Providencia, Paulo, *O Movimento Moderno: Seis Abordagens*, Cadernos de Arquitectura, N.º 5, ESBAP, Curso de Arquitectura, 1995, Porto.

Paulo Providencia is an architect, Professor in the Department of Architecture at the University of Coimbra, a researcher at the CEARQ – Centro de Estudos de Arquitectura da Faculdade de Ciências e Tecnologia da Universidade de Coimbra.

We may thus conclude that the project for Quinta da Malagueira represents the notion of heterotopia that made architecture evolve in time and space. Simultaneously on the inside and on the outside of architecture, outside of space and time, but inside a time and a space with a sense created by its creators.

It was rupture towards building a social environment, of another social awareness, influencing architecture from the inside and the outside. A humanisation that happened in the place, in that other place, through a rupture caused by sensitivity and by Siza's hand, made possible only by his work and research – the variable and invariable method, the product from transparadigmatic thought⁵²⁹.

Here we may recalibrate the presence of revolutionary thought brought by the exiles, and in this case by Jacinto Rodrigues, Edgar Morin's student at Sorbonne University in Paris, and who contributes to opening people's minds to complexity and transparadigmatic thought.

Siza has captured the immanency of existence aiming at transcendency, through permanence. It is a deep reflection on experience and the meaning of living. With this he defines the future of architecture, with sensations, perceptions, and the meaning of functions in the mind.

⁵²⁹ Transparadigmatic thought involves thinking outside dogmatic and existing paradigms; it crosses different paradigms, different ways of thinking and of viewing the world, one which is built in singularity and across plurality.



Figure 127: Siza Vieira, Quinta da Malagueira Social Housing, Évora.
Source: <http://www.flickr.com/photos/37142717@N07/3682957578>



Figure 128: Siza Vieira, Quinta da Malagueira Social Housing, Évora.
Source: Rodrigues, António Jacinto, *Álvaro Siza/Obra e Método*, Civilização editora, Porto, 1992, page 134,135.

06. PLACE

Place is synonymous with space occupied by a body, site, location. It can represent a position, and order or a locality, small population or region.

The 'place' also has, as discussed further on, a symbolic component, 'a spirit', 'a genius'. This component comes from antiquity, when the Romans believed in the protective existence of the place and the being, and from this premise came the essence and character of the place.

This chapter, however, will focus on its analytical-rational characterisation, where 'place' refers to the geographical, geological and topographical space. In this sense, the place to which Heidegger refers is the existential place, a humanised and concrete place, and a place that presupposes the 'inhabiting' in order to acquire sense and meaning. In other words, the existential place is a specific place man inhabits and where quaternity⁵³⁰ happens. This means that authentic dwelling is always a construction of a place in which nature (the sky and the earth), man and the divine participate in a harmonious way.

For Heidegger, 'the essence of man is his existence' and dwelling 'is not a simple or unsubstantial act'. His existentialist thinking is strictly linked to the metaphorical theme of the house and serves 'the development of an architectonic rhetoric capable of displacing philosophical language in a procedure that would take philosophy into a theory about dwelling.'⁵³¹ This thought, originally linked to Husserl's phenomenology, will have started with a commitment to return to prime issues and question oneself about the meaning of being and the 'being-there', the pre-ontological being.

In Heidegger's words,

This ontological question cannot be resolved without recognising that around the existential subject gravitates everything that is familiar to him, the utensils and the house as materialisation of a life that develops through existential rather than chronological time - past, present and future experienced from subjectivity itself.⁵³²

And so, to Heidegger, the subject is defined by existential time and by a familiar and utilitarian marker, but also by a certain anguish that drives him into understanding the world in order to be able to project himself in it. And the house belong to this subject who questions himself about himself is 'more than a neutral marker: in it dwells he who thinks about himself and this thought, in turn, is what dwells in the house [and] the construction of the dwelling is not so much a metaphor as it is the same subject of existential philosophy [because] in it we can exercise the authentic dwelling, the plenitude of the being.'⁵³³

⁵³⁰ Quaternity: earth, sky, mortal beings and divine beings.

⁵³¹ ÁBALOS, Iñaki, *A Boa Vida*. Barcelona: Editoria Gustavo Gili, 2003. P. 44.

⁵³² Ibidem

⁵³³ ÁBALOS, Iñaki, *A Boa Vida*. Barcelona: Editoria Gustavo Gili, 2003. P. 45.

This rethinking of the being and the return to the 'origins', as well as the rethinking of the house and the reinterpreting of its existential meaning is, then, 'a single job, of same task, with what one necessarily confronts modern technological alienation'⁵³⁴ and represented a decisive influence on the revision of modernity in the late 1960s.

To Heidegger, before building it is imperative to understand the why behind it. In other words, what is the primary meaning of this action, since it is only through the thinking prior to the concept 'that we can transform a mere lodging into authentic dwelling'. In addition, 'the care applied to the action of building supports a dwelling in which the 'being' can develop [and] it implies, primarily, a temporal consciousness, a preeminence of the temporal dimension over the spatial one (...) a long time, from ancient origins and extends with the care for the earth - allowing us to access the authentic dwelling.' This means that Heidegger believed that building has to establish an attentive relationship with the place and also with the memory of our ancestors, inverting time, in which memory occupies the place of a new becoming.⁵³⁵ He thus proposes a bridge between this identified constructing and the dwelling. In his view what characterises this bridge is not so much its spatiality, but 'its capacity to define a place by establishing links that are not merely material, but also spiritual. (...) Earth and sky, divine and mortal come together through this bridge, making quaternity which the existential being inhabits'⁵³⁶. He finishes this line of thought by saying, 'the construction of places raises in the character of the existential being proper; places such as the bridge through which the fate of mortals is bound to the earth and to the sky' In other words, these quaternity places will develop in contemporary many dignity technic eliminated when it turned against nature.

In conclusion, Heidegger's existential house appears as the place of authenticity, 'the refuge which protects from the exterior, from the inclemency of time and natural agents, but also the mundane and the superficial' and the existential dwelling 'rises against the modern town and its technical implements, against that which either leads to nature's annihilation or the disregard for tradition.'⁵³⁷

⁵³⁴ Ibidem

⁵³⁵ ÁBALOS, Iñaki, *A Boa Vida*. Barcelona: Editoria Gustavo Gili, 2003. P. 46, 47.

⁵³⁶ Ibidem.

⁵³⁷ ÁBALOS, Iñaki, *A Boa Vida*. Barcelona: Editoria Gustavo Gili, 2003. P. 45.

Norberg-Schulz also readdresses the Roman notion of *genius loci*⁵³⁸, i.e. the idea that each place has its own spirit, its genius. In ancient Rome it was commonly believed that every independent being had a *genius*, a guardian spirit and that spirit would give life to people and places and defined their essence. According to Louis Kahn, the *genius* denotes what something is or what it wants to be. The ancient people thought it very important to be in agreement with the *genius* of the place where they lived as survival depended on a good relationship with the place, both physically and psychically.

In this sense, in architecture, to believe in the *genius loci* it would mean to gather in one constructions the properties of the place and bring them closer to man. Therefore, to Norberg-Schulz, 'the fundamental act of architecture is to understand the vocation of the place'⁵³⁹ and to understand its essence. In his work '*Genius Loci*', he stresses the importance of considering the 'place' for the understanding and reformulation of the architectonic making, stating that the place is more than a geographical location. In other words, it is more than a mere simple space geográfica, and needs to be understood as a concrete manifestation of human dwelling. He believes that the world, as a place, is made up of elements that transmit meaning and dwelling means much more than simply sheltering; dwelling is to be at peace in a protected place and the 'act of demarcating or differentiating a place in space is converted into the act of building and into the true origin of architecture.'⁵⁴⁰ Dwelling is to appropriating a place in the world and it is synonymous to what an architect would call existential support; the existential support of the being in the world.

So, the existential support that would be the objective of architecture according to Norberg-Schulz is constructed by man through his relationship with the milieu, achieved in two planes: perception and the symbolic. He believes the structure of a place, be it natural or constructed, is made up of two categories: the space (the earth) and the character (the sky). Analysed by perception and symbolism they will provide an existential support for man, which means the capacity of inhabiting. As to the space element (earth), this relates to the tridimensional organisation of the elements which form the place. This is not a

⁵³⁸ *Genius loci* é um conceito romano, do latim, que significa Espírito do lugar.

⁵³⁹ NESBBIT, Kate, *Uma nova agenda para a arquitectura: antologia teórica (1965-1995)*, 2.^a ed. rev. São Paulo: Editora CosacNaify, 2008, Pag. 459.

⁵⁴⁰ NESBBIT, Kate, *Theorizing a new agenda for architecture: an anthology of architectural theory*, 1965-1995, Princeton Architectural Press, pag. 443.

new concept to the theory of architecture and current literature distinguishes two uses: space as tridimensional geometry and space and conceptual field.

Heidegger states that 'the spaces receive their essence from the places rather than the space'⁵⁴¹ and 'the border is not where something ends, but as the Greeks were already aware, the border is where something starts to make itself present'. The border of a built space are the floor, the wall and the ceiling and, structurally similarly, the border of a landscape are the soil, the horizon and the sky.

This structural similarity is fundamental in order to understand the relationship between natural places and manmade places. Norberg-Schulz analyses the space element through its morphological characteristics, such as time (centre, domain, routes and rhythm), extension (topography), limits (horizontal and vertical, chape and volume of the space), directions (solar orientation, horizontal and vertical directions), interior/exterior relationship (relationship between the site and its surroundings), elements (description and characterisation) and scale/proportion.

As to the character element (sky), the author states that all places have a peculiar character or quality. The character of a place changes according to time (according to the seasons, throughout a day and weather conditions) and it is determined by the formal and material constitution of the place. For example, the character of a family of structures which constitutes a place is defined by certain characteristics, such as certain types of window, door and roof.

The structure of the place is then expressed in environmental totalities which include 'space' and 'character' and these places are called 'regions', 'landscapes', 'settlements' and 'constructions.'

According to Norberg-Schulz, the place is part of the existence and 'it is more than a mere abstract location. We understand a totality formed by concrete things with material substance, shape, texture and colour. Together, these things determine and "environmental character", which is the essence of the place.'⁵⁴² He understands the phenomenology as 'a method that demands a return to things as opposed to abstractions and mental constructions' and believes that the phenomenological potential in architecture is in the 'capacity to

⁵⁴¹ HEIDEGGER, Martin, *Hebel der Hausfreund*, Pfullingen, 1957, pag. 18.

⁵⁴² NORBERG-SCHULZ, Christian, *Genius Loci: paesaggio, ambiente, architettura*. 3ª ed. Milão, Editora Electa, 1996. Pag. 6.

give meaning to the environment based on the creation of specific places.⁵⁴³

In his book *Phenomenology of Perception*, Merleau-Ponty states that the body is our main spatial reference and that space should be understood not only from it but also as an extension of it, and he presupposes the direct experience of things.

Norberg-Schulz recognises the phenomenology potential and interpretes architecture through that phenomenological vision. And so, to live would be to 'be in the world', reflecting it and reflecting oneself in it, and perception would be the key to that understanding, and the construction of reality, and how this feels through the body, would be at the same time the subject and object.

The inter-relation of the 'I', the other and the world (things) makes the phenomenological world is not the explicitation of a previous being or the conception of a pre-existence, but rather the foundation of the being, of its sense. The 'I' exists in the world through the body and it is through this existence that, with the body, we understand the world. The body is understood as an expressive space that projects its signification in the external world, allocating them a place and making them exist as things. Consequently, the external world projects itself in the body, attributing a meaning and an existence to it from the 1960s and 1970s, some architecture theorists, such as Norberg-Schulz, gave a great contribution towards this vision of space. deram uma grande contribuição para este tipo de visão do espaço. Looking into space/light in line with phenomenology, we have to understand it as object manifesting the senses and as structure that unites existence and significance, man and world, as it is in this line of thought that the phenomenological concept works. The phenomenological view carries a greater intensity of the personal link with space as a phenomenon of the senses, whether emotional or intellectual, contrary to the existential view which is associated to a 'temporal consciousness – linked to a "stable" belonging, to a language and to a place.'⁵⁴⁴.

According to the phenomenological view, the subject presents itself to itself and to the world as 'a sensitive body created through its experience, bound, through intention, to the world and to things.'⁵⁴⁵. That experience

⁵⁴³ NESBBIT, Kate, *Theorizing a new agenda for architecture: an anthology of architectural theory*, 1965-1995, Princeton Architectural Press, Pag. 443.

⁵⁴⁴ Ibidem.

⁵⁴⁵ Ibidem

appears through a specific relationship with each place or object and that relationship is based on intensity.

Contrastingly, according to the phenomenological perception it is possible to define two types of relationship 'I-world' that relate and feed mutually. the first is a purely immediate relationship and the second a relationship where time would bring the personal memory and imagination. It could be said that phenomenological time is also a time that 'is slow and in suspension, placed in bracket, (...) autobiographical , personalised.'⁵⁴⁶

Thus, and in line with Merleau-Ponty, perception phenomenology is based on the intensity of the experience and on the suspension of time. In this context, and focusing on a specific example in architecture, we could consider the phenomenological house. The space would 'become a "being inhabited" by stimuli and reactions, by vectors, desires and affects that guide, anticipate and give meaning to things, and to our body among them.' And contrary to the existential house that searches for stability, the phenomenological house appears as a 'being semi-open (...) a transition space where exchanges would be regulated and the labyrinthical complexity would be organised.'⁵⁴⁷ Always aiming to intensify the experience where the active and compromised relationship with the physical milieu becomes apparent, contrary to the existential house whose relationship with the environment is of a defensive nature.

Place is understood here to mean the relationship with the topological place, which includes the human, as well as related social and economic factors. The spiritual is also present in it and *Sense*, as explained in chapter 1,. It is the place which roots and is rooted, which creates and is created, which founds and helps the thinking, which gives and gains meaning.

Place must be analysed from its *presença reica*⁵⁴⁸ (the world of things) and taking into account its own positioning in space and time. Where and when precisely, it meets the motive which makes it incomparable to others.

Bearing in mind existing concepts in contemporary architecture at an international level it becomes important to propose a new epistemological order

⁵⁴⁶ ÁBALOS, Iñaki, *A Boa Vida*. Barcelona: Editoria Gustavo Gili, 2003. P. 94.

⁵⁴⁷ ÁBALOS, Iñaki, *A Boa Vida*. Barcelona: Editoria Gustavo Gili, 2003. P. 94.

⁵⁴⁸ It originates from Res/ Thing and refers to the world of things. From what probably belongs to everything and each one of them as such. Hiedegger, Martin, *Die Frage nach dem Ding*, 1987, Tradução Portuguesa: *Que é uma coisa*, Edições 70, Lisboa (pag 27).

for architecture, and therefore to determine the role of individual action and establish the boundaries or artistic extent of the architect. with the definition of the architect's qualifying action when defining an architectonic praxis when he interprets the pre-existences according to the evolution and demands of contemporary architectural culture (present), in the construction of new, other places to inhabit. Contemporary architecture needs to be designed according to local features.

Referring back to our case study:

Álvaro Siza conceives the city as the Romans did, by expanding the Hellenistic model throughout the empire, they have taken it from the most abstract reasoning to the good sense of adapting to the topographic and built conditions, hence cultural, pre-existing. Except that Siza does not conquer an unknown place. His special sensibility to capture its essence interferes right from the outset with a complex process of development that transforms the real into an element of the project and the proposal as if into prior nature. The latter appears with the weight of history before the foundations are laid. Évora is a beautiful city. It started by being a Roman city, then it became Christian and afterwards Arabic. Now it is Portuguese, having integrated everything in assumed hybridism, it has created a strong unitary and perennial image. Malagueira will not compete with it. Siza will be the coordinating instrument of its natural growth, before he is initiated in the clandestine building that contaminate the project in a positive way. It is not necessary to build a new cathedral, but to allow that one to continue building the landscape.

So, as in the deepest desire of SAAL's protagonists, the continuity or clarification of its accidents is explored without complex, building the city just as it has always been (or should have been) built, in the consensus that represents the will and need of life in common.⁵⁴⁹

In projecting Quinta da Malagueira, Siza did not intend to build something that overtook the city, the place, the existence, with the artificial introduction of discontinuities in order to impose itself on the landscape and the city, building a kind of new cathedral, as a decorative object, architects would go to on a pilgrimage and architectural theorists would deify as the last masterpiece of the author. As always, Siza intended to build a project for that place and that city, for those people who live there and are able to dream, build their lives and their sense. His intention, and this is important to retain as an example, is not to build for his personal affirmation, but for the affirmation of those people in that place.

⁵⁴⁹ Costa, Alexandre Alves, *1974-1975 o SAAL e os Anos da Revolução*,

The urban composition of Malagueira takes into account, in studied way, the terrain, the landscape and the surrounding area. In addition, Siza's formal discourse is manifestly modern, rationalist, but it also introduces traditional elements, such as the vernacular window, the high chimney and the marble entrance, and here we can draw a parallel, albeit tenuous, to Frampton's critical regionalism.

According to Francesco Dal Co, Malagueira 'is one of his most successful works, where he managed to renew, in the most original way, the noblest tradition in 20th Century European architecture.'⁵⁵⁰ Frampton adds that 'one of the most striking aspects in Malagueira is that it appears, at the same time, old and new, to the point it could have been always there.'⁵⁵¹

For the historian and University of Coimbra lecturer, Paulo Varela Gomes, 'Siza interpreted the town of Évora, building in Malagueira his own Évora' and his 'is not an arbitrary interpretation (site), produced in any old way, as it derives from a conceptual sediment whose data (whose 'reality' or 'matter') are houses, the town, books, images, seen and mediated by Siza.'⁵⁵²

For Siza it is important to extend his thought to places and people in order to be able to create a place with personality, between what he creates, its inhabitants and the surrounding area, thus creating an environment, a landscape with its own life, natural and not an artificial landscape, forced and photogenic.

Here lies Siza's sense in building the truth of the place, allowing for the fact that places can continue to build themselves. In his works, Siza allows space for the construction of people and of places and abdicates from making cathedrals, formal or decorative monuments, spaces which are self contained.

⁵⁵⁰ FRAMPTON, Kenneth, *Álvaro Siza: profissão poética*. Barcelona, Editora Gustavo Gili, 1988, pag. 9.

⁵⁵¹ FRAMPTON, Kenneth, *Álvaro Siza: profissão poética*. Barcelona, Editora Gustavo Gili, 1988, pag. 28.

⁵⁵² *NU*. Coimbra. 2002, vol. 02. Pag. 9.



Figure 129: Siza Vieira, Boa Nova Tea House, Leça da Palmeira. 1958.

Source: Rodrigues, António Jacinto, *Álvaro Siza/Obra e Método*, Civilização editora, Porto, 1992, page 54,55.



Figure 130: Siza Vieira, Boa Nova Tea House, Leça da Palmeira. 1958.

Source: Rodrigues, António Jacinto, *Álvaro Siza/Obra e Método*, Civilização editora, Porto, 1992, page 56,57.

The human being has evolved throughout history through contact and adaptation to the surroundings. The human being also evolves through experiencing the architectural space, by sensing and intellectualizing it, and by using intelligence, new ideas are formed and a different future becomes possible.

The architect's role is to anticipate within society. On one hand, the quality of this anticipation depends on the full comprehension of the present time, but on the other hand, on the capacity to be detached from this present. It is necessary to provide an answer with a vision of life's totality and of the human being's evolution which sustains experience, the experiential / experienced, conceiving ownership to the subject who dwells this 'physiological space. Vital

physiological space is the way of living of a being with a family, feelings and social existence'.⁵⁵³

Framing the present into this totality, it becomes necessary to provide an answer aiming at evolution and a different future. Only such a global vision would open up a free and truthful path. Otherwise, as creators, we would be contaminated by this present and our vision, or adopted solution, would be a narrow, conditioned and partial view of life. The future overflows the present.

As Alves Costa states, the intention is not the construction of new cathedrals, perfect and which impose themselves on places and people. People hope for a place to live in freedom without the constant imposition of spatial formality which offers no room to inhabit and conditions everything.

It is important to create architecture as a backdrop where people can live in freedom and be able to go on building that backdrop, that place and themselves. This is preferable to building perfect places, completely finished with no space for the construction of the human being. Architectural space should go beyond the static vision of space and time. It has to provide answers to questions that go beyond the functional or aesthetic questions of a given time, place and program. There is an additional programmatic function, i.e. the construction of life, that of permitting the relationship of functions among functions, people among people and of generating new functions. Basically it should generate new dynamics, new lives that go beyond the object itself, but depend on the freedom that the object offers. The object will not be impossible to change, construct and deconstruct.

The human being is only able to experience the object fully if he can also participate in its construction, and if the object participates in the construction of the human being.

Places are created by the construction in the freedom of feeling the space in time. In order for the space and place to be fully experienced, there must be mutual belonging, mutual construction between being and object, full identification, as there has to be a path following the same direction, just one path.

Destiny is to liberate, to leverage the place by developing the imaginable world and the artistry which unites people. To help the other, to pre-determine places for the other. The purpose is to plan the future by liberating and creating

⁵⁵³ Term used in its original sense on the fundamental propositions about nature.

the place based on and towards eruptions of thought – to set in motion. But the way it is set in motion, the way a body moves, i.e. the way it relates to the place has its foundation⁵⁵⁴ on the ground and in the body itself. This ground acts as the support for characteristics and around it variable characteristics spin, or it is a support where these characteristics are held and change.

Knowing how to understand the fundamental conditions to have the know how are the conditions which hold such knowledge. This is not self-restricting knowledge that establishes its own foundation. It is necessary to learn what one already knows in its original sense, to learn to be real from that which is *human*, to found the experience. To this knowledge a different knowledge on the motion of the *body* is added – the object. The way this object moves depends on how it relates to the place and to which *place*. This dual knowledge corresponds to the domain things come from and the control exerted over them.

Each body has its place, to which it goes, according to its way of being. (...) When a body is directed to its place, the motion is for itself, i.e. according to its nature: a stone falls down to the ground. If the stone is projected upwards, for example, with a curve, this motion is, in the strictest sense, contrary to the stone's nature. Any motion that goes against nature is violent. The type of movement and the body's place are defined by their nature.

The way a body moves depends on the type of body and the place which belongs to it. The where defines the how of the Being, because Being means presence.⁵⁵⁵

Places have an energy and their characteristics and a becoming which is immanent to them. In Nietzsche's terms we do not know anything by concepts we we haven't created ourselves first, building in the intuition which is natura, otherwise it would be a simulation, something we would make believe.

Thinking happens as part of the relationship with the territory, in a reflected connection with the earth. The concept is not object but territory. The

⁵⁵⁴ Foundation is where things come from and that which exerts its power over them. Hiedegger, Martin, *Die Frage nach dem Ding*, 1987, Tradução Portuguesa: *Que é uma coisa*, Edições 70, Lisboa.p ex. 82. Adapted.

⁵⁵⁵ Hiedegger, Martin, *Die Frage nach dem Ding*, 1987, Tradução Portuguesa: *Que é uma coisa*, Edições 70, Lisboa. P. 89.

concept of object is the thinking of the wider concept of the object, which stretches beyond the limits that define its apparent form.

In Quinta da Malagueira, the whole notion of the project (the concept) was created from an intuition that involved its inhabitants, the history of the place, as well as the physical, temporal and conditioning characteristics of the place.

Here a relationship is established with the geophilosophy concept introduced by Nietzsche, in which the idea of landscape is presented as something that affects the production of thought. It is a new proximity between man and landscape resulting from a mutual impregnation which lends it an individual character. In other words, the relationship between man and landscape is not aleatory as together they draw an individual sense and character. The latter is what Siza intended to draw in Quinta da Malagueira, when he established the relationship between man and the existing landscape.

The movement of bodies has its place. This body and this place establish their own movement in a given direction. In this sense, this direction sets other directions aside. The type of movement is a result of the mode of being.

Or as Siza states:

In these first Works a determining and irreproachable sensation emerged that architecture does not end, it goes from the object to the space, and, consequently, to the relationship between spaces, to the meeting with nature.

This idea of continuity, that may be rich in dissonances without ever stop existing, is in crisis these days, and rapidly the natural places start suffocating, although it is evident that architecture does not make sense, unless in relation to nature. (...)

If it isn't a completely dated work it is because the surrounding environment, the landscape, had such a force that it instilled respect and recommended caution. But if observing attentively the architectural expression, clear influences from Alvar Aalto are noticeable, generated by *Maison Carée*⁵⁵⁶, with its roofs in corrugated wood and white plaster, rather than with the Vipuri library. This interest in the Finnish architect would surpass the attention to architecture and attention to vernacular architecture, and to the mild concern for demystifying a superficial idea of 'national' architecture. The enquiry to Portuguese regional architecture (edition by the Portuguese Architect's Union) aims at deepening accurately this last aspect.

⁵⁵⁶ Aalto Alvar, *Maison Carée*, 1956-1959, France.

At the time I was still working with Távora, who was finishing the house in Ofir⁵⁵⁷, a house strongly rooted in Portuguese popular architecture, but not as much as it would seem at first sight. This house has, in fact, the typical layout of a modern house, really close to Breuer⁵⁵⁸.



Figure 131: Alvar Aalto, *Maison Carée*, 1956-1959, France.
Source: <http://www.alvaraalto.fi/info/press/06img/06maisoncarre.jpg>.



Figure 132: Fernando Távora, *Ofir House*, 1957.
Source: Távora, Fernando, *Summer House at Ofir*, blau, Lisboa, 1992, p. 17

⁵⁵⁷ Távora, Fernando, *Ofir House*, 1958, Ofir, Portugal.

⁵⁵⁸ Siza, Álvaro, *Imaginar a Evidencia*, Edições 70, p. 34.

The created makes the uncreated impossible, the uttered word conditions the unuttered. This means there is an articulation and relationship between discourses and non-discourses, between accomplished and unaccomplished, a link that connects genders to one another. Each link which is established will eliminate other links, other discourses, some links are validated and others are not.

Motion is not determined according to nature, but the energy essence is determined based on the law of motion. It is this energy that prints any deviation in homogeneous movement corresponding to the change in the *idea* of place – of the spatio-temporal.

Nature as the *internal principle* from where motion is generated. The way in which the multiplicity of bodies is present in space and in time. It is in this nature (place) knowledge is and can be founded through experience.

This experiencing has a double sense: through the subject's action; in this experiencing he is the experimented⁵⁵⁹. This is the internal possibility of experience. It is through this internal possibility that the subject can take ownership, experiment and decide. So, the current sense of place is the highest representation of what is possible to experience and of what comes in the subject's way. The subject is referred to as a support of characteristics, and the corresponding truth has its place in the proposition founded in the link between subject and predicate.

Referring to the innovative project for Quinta da Malagueira, Siza states:

There was already a plan for that area, created at the end of the 60's proposing the construction of tall buildings, some of which were later built, threatening the city profile⁵⁶⁰. Nuno Portas, who was Secretary of State for Housing and Urbanism in the first provisional government, decided to suspend their construction and defined new principles. These principles predicted the construction of the previous plan's density to twelve hundred houses, the preservation of the green area that followed a watercourse, still existing, and the construction of low housing and high density. An intention

⁵⁵⁹ Hiedegger, Martin, *Die Frage nach dem Ding*, 1987, Tradução Portuguesa: *Que é uma coisa*, Edições 70, Lisboa. Adapted.

⁵⁶⁰ Siza refers to the problem in constructing tall buildings which affect the view of the city of Évora.

became thus clear, decidedly innovative in our country, to preserve the territory and try new housing solutions.⁵⁶¹

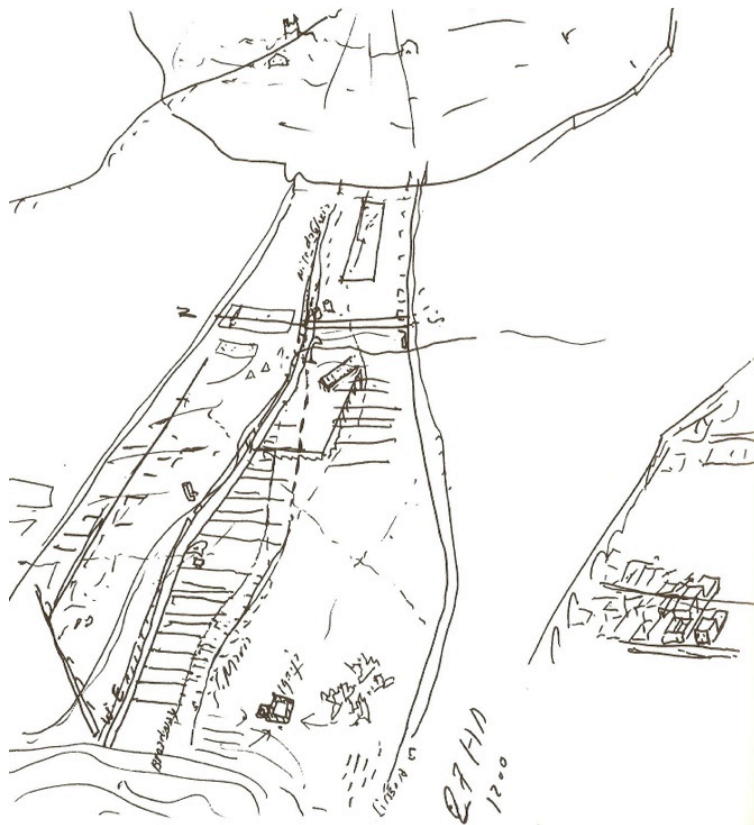


Figure 133: Siza Vieira, Pre-existing Project for Quinta da Malagueira, 1977.
Source: Siza, Álvaro, *Imaginar a Evidência*, Edições 70, Março 2000, page 112.

In the current *place*, the predicate – architecture – has been influencing and suffering the influence from *this subject* – society – and there is a tendency for it to be standardized and submissive to concepts idealized by (some) exceptional figures in architecture. Here cities are transformed into mere agglomerations, where objects produced by these figures stand out. The process order has been reversed: the importance of objects is highlighted, instead of that of subjects. And so a pertinent question is raised: what good is the object without the subject?

⁵⁶¹ Siza, Álvaro, *Imaginar a Evidência*, Edições 70, p. 105.

The natural landscape does not require the human being in order to have meaning, but a building does. The architectural space needs inhabiting. All space originates in the body, as space is ontological and human identity presupposes the identity of the place. People are how they inhabit. Man reflects his address.

The materiality of things and objects is valued in detriment to the human being, his thinking and experience, no longer the centre of attention in relation to objects. Architecture is the subject and the object in this globalised, consumer society, which tends towards rupture, if nothing is proposed, in opposition to the environment (place, culture...), in energy costs, in building maintenance and in the destruction of waste from this same consumer society.

It is important to understand the role the architect should play in a changing society and propose a *new architecture* for a sustainable development that (re)uses synergies in the land, the culture and the waste generated by the consumer society itself, and becomes sustainable.

In this line of thought, the purpose of this research study is to assess, as subject, the path followed by contemporary society and to propose ways in which this can be redirected around human values, by humanising space with a different time in mind, a new *ethos*.⁵⁶²

This means including the human being and the place in the methodology for the construction of the new place (object), as each constructed object changes the place and creates a new place (not the same). The human being has to participate in this phenomenon as the one who will inhabit and own it for the rest of his life and who will construct himself from his relationship with it.

It is by observing reality, and taking into account the experimenting based on feeling through the project for the human place, that one can aim at innovation in planning the physical reality which renews the experimenting of places and any innovative achievements. The purpose is to deliver a millennial practice based on observation, moving from observation into practice.

The objective in architecture should be for this *place* to allow the reconciliation and anticipation of the Being. It should start with an analysis of what exists and what does not exist as *place* but also of what has been hidden and obscured in order to reveal what is possible to structure. The anticipation

⁵⁶² Harries, Karsten, *The Ethical Function of Architecture*, The Mit Press, Cambridge, Massachusetts, London, p. ex. 68.

through the plurality of the common good. Based on the ethics, the aesthetics, the morality and the ontology of the place, it is possible to develop specificities for real things. It is possible to find new rules of anticipation to find its own reality and truth – the elevation of senses.

As Siza states in an interview with Laurent Beaudouin and Christine Rousselot:

(...) where as architects who worked in social housing before the 25th of April wouldn't do it without the help of plans, statistics, etc., far from the real problems and the experience of any dialogue demanding a specific methodology in the creative process. We have had the possibility of establishing direct contact at very different levels: big assemblies, small groups or even a single inhabitant (...). Those meetings were very rich information wise, and allowed us to get to know easily society's transformations, conflicts... all that would feed our work. The project was never completed, and the construction was a product of the contact of the population with the construction, and that was very important because it changed opinions. The population would intervene in the project's creative process, leading many people to adopt different methods (...). We debated and dialogue enriches a project, which becomes more significant. Transformation efforts would be reflected in the request for change. The true forces of transformation in Portuguese society were at stake, and not only those of a single family. This is totally different.⁵⁶³

In the infinite universe of architecture new concepts open up, forms and styles that can transform our image of the world. To do this, it is necessary to observe the world (place) and architecture from another point of view, following a different logic and other methods of analysis. The architecture of unpredictable infinite potentialities, as the architecture of the *nothing* (vacuum, gravity (absence), freedom).

An architecture so free that if *shaken* might be transformed into a different thing (space / form / texture). As man has it different needs relating to the place along time, whether these are basic needs, or needs relating to his sensitivity or even needs relating to his cognitive consciousness, they change through the

⁵⁶³ Machabert, Dominique, Beaudouin, Laurent, *Álvaro Siza – une question de mesure*, Groupe Moniteur, Département Architecture, Paris, 2008; Portuguese Translation: Álvaro Siza - uma questão de medida, caleidoscópio, p. 36.

spatio-temporal relationship. So the architectural work will have to have this capacity to root itself (the identity of place) and at the same time to dialogue with time, to build itself gradually with the present in constant restart. This behaviour is based on philosophy and science, among other things.

Referring now to sensations, capturing the world in the whole variety of its levels, its shapes and its attributes when conveying an *idea* of world. This idea of world is part of the human being's daily experience, it is inhabited as it is his home. This different attitude will lead to:

- The softening of language, which means a formal imponderability with capacity for accommodating not only *static success*, but also *the variable event*. A bond between being and time. Space as man's projection and home.

- The use of reasoning or a psychological process, using building capacity to provide a spatial solution through values, allowing dwelling with values, adding values to daily life. Space is a direct expression of existence and it is built for man.

- A new network of relationships (feelings between the self and architecture). The house as a *living creature*, as the *epidermis of the human body*, the *address of the phenomenon*, the *shelter for variable and dynamic success* through time. The space that recurs in spatio-temporal dialectics.

- New and different combinations. Stable and unstable combinations, in man and nature, and seeking the largest number of possible combinations with the *place*. The architectural space as a relationship between interior and exterior, crossing the frontier between interior and exterior.

- Variable canon (anti-canon). There appears to be a wish to eliminate the idea of measure. The type of measure may change, but measure continues through rhythm. Without the canon there is no rhythm. This implies the acceptance of a variable canon, the canon of the individual subject - the *vital* space of every subject. By temporalising space a style can be found. The feeling of safety and intimacy in the space, the feeling of being in a unique place.

- Rethinking the programme in the light of contemporary society. These days what does it mean to solve a programme when the focus is on performing a task? What is a function these days (eg what is dwelling today and how can we innovate when creating space to dwell.)? How can other feelings be transmitted when living a particular function and how can new links and

dynamics be created – orbital to man's activity. To build, to dwell and to think. To think from *dwelling*, and to build from *dwelling*, accepting *dwelling* as the concept of living the space as a phenomenon which is sensitive and perceptible⁵⁶⁴ ⁵⁶⁵ to the human being; *thinking* as an act of creating the architectural space⁵⁶⁶ as a basis for a *poïetica* projected into *humanitarianism*, focusing on *dwelling*; building as an act of projecting a *coherent material system*, which is simultaneously a way of understanding and a way of acting (in time and space), conscious of a past, a present and focusing on the future.⁵⁶⁷ The complete positioning of the problem anticipates its true response. The problem should be questioned in the singularity of each situation.

In the Quinta da Malagueira case study it was the singularities in the space and the human being that have made the early stages of the present study meaningful. The project's final resolution has been heavily conditioned by research rooted on the singularities.

It is important to create new strategies and new methodologies for intertwining with the natural place, with the constructed place and with the human being towards the development of a different place where the human being belongs and where he will continue to construct himself and to construct that ever new place.

As Siza states:

I have the modesty to think that this city (Évora) will suffer successive transformations like any city, for better or for worse, because it exists as an entity, with its own identity, its strength. Everyone would tell me that the idea of the courtyard would result in horrible appropriations, like the ones we can observe in the outskirts. On the contrary, when we visit the neighbourhood and cross the road, the gardens are inhabited, some with flowers, trees; others with plastic things, which are perhaps in terrible taste, but that exceeds the control of the drawing, not because it is chaotic or irrational, but because our ambition is to

⁵⁶⁴ Sensations: the resonance of something felt which is left on the body and mind. Perception: stability (understanding the place) and motion (understanding time); as an intellectualizing phenomenon, the aim is action.

⁵⁶⁵ Heidegger, Martin, *Bauen, Wohnen, Denken*, 1951, Version in spanish: *Construir, Habitar, Pensar*, Em conferências y artículos, Ediciones del Serbal, Madrid, 1994. Adapted.

⁵⁶⁶ Space as a receptacle for human being activities, not homogeneous, but qualitatively different from the physiological type, which corresponds to every human sense, focused on its reflection on the human consciousness. It always relates to space - time.

⁵⁶⁷ Departing from the full spectrum of the human being's life

make a structure open to transformations and which can at the same time keep its identity⁵⁶⁸.

In this sense, and to a degree, it is necessary to use an approach which is free from preconceived ideas of how man will appropriate, occupy and inhabit the architectural space. The places and the architectural space are fully inhabited and lived when fully sensitised and when they have an identity which results from the interrelationship with the places and people. This dwelling is simultaneous. There is an experience between the subject and the object where the sense of dwelling is built. It is in this dwelling that they relate to and own each other. So the appropriation has an independent and unpredictable meaning, always with a natural and specific meaning of this belonging and dwelling. The appropriation will always be in the constructive sense of dwelling.

To think and to work on the programme, the function of free shape, free from stereotypes and with different living principles.

Through this proposal, around the discussion on *inhabiting a building*, new relationships are suggested that will bring a different dynamics between the object and the human being, and vice-versa.

Departing from this process, and in addition to being a producer in a society, the architect may form part of that society's alter-ego by improving its image and becoming its symbol. But this relearning must be able to retain people's identity. A symbolism transferring identity without transferring any formalisms. A proximity between the human being's historic concept and technology. Being able to innovate in architectural creation starting off from the place and its most genuine features.

Places cannot be neutral, undifferentiated. There needs to be a return to the things, to the human being, to relationships with the space, to relationships with perception, in the construction of identity of the place⁵⁶⁹. An identity which is neither closed nor finished, which allows the constant construction / reconstruction of the being in the place.

⁵⁶⁸ Machabert, Dominique, Beaudouin, Laurent, *Álvaro Siza – une question de mesure*, Groupe Moniteur, Département Architecture, Paris, 2008; Portuguese Translation: *Álvaro Siza - uma questão de medida*, caleidoscópio, p. 80.

⁵⁶⁹ Norberg-Schulz, Genius Loci. Towards a phenomenology of architecture, Rizzoli, 1984.

What is at stake here is to see the place as a comprehensive place as an element of interrelationships, past, present and future, as a place for human beings, of which they will be part, and where they hope to build their own growth and individual and collective identity, in the place in constant construction.

6.1 Inside/Outside

Architecture has become almost universal in the representation of behaviours, languages, a sort of contagion that contaminated and made contemporary architecture reducing the entire composition to a lowest common denominator instead of a maximum common multiple.

The examples are varied. Any architecture magazine will illustrate there is a way in which architecture can be designed following a given typology, formal, special and technical. There is a tendency for similar approaches to the place, repeating the way of including volumes, plans and materials, independently of the programme or the place. The same acting agents will present similar proposals for different programmes or places. This methodological and formal simplification appears complex. Everything is reduced to basic relationships and images in the way the proposal is developed and interpreted.

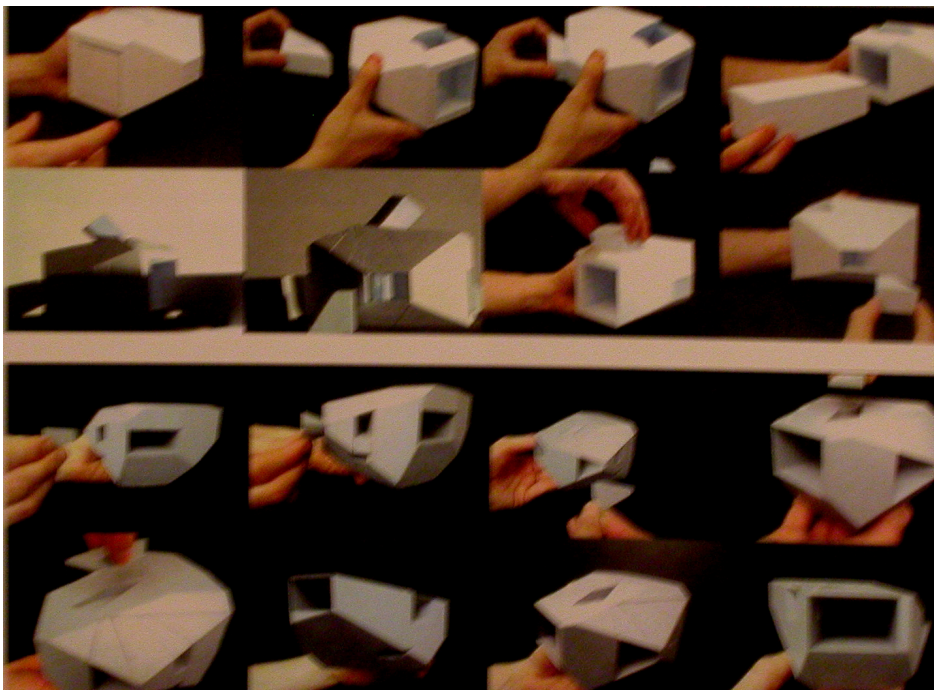


Figure 134: OMA/REM KOOLHAAS – project for YK2 House in Rotterdam transformed in the concert hall Casa da Musica in Oporto – Model, 1998.

Source: Arquitectura Viva, *Marcas culturales*, Koolhaas, Guggenheim, Prada: *el Estilo Multinacional*, n. 83 page 30.

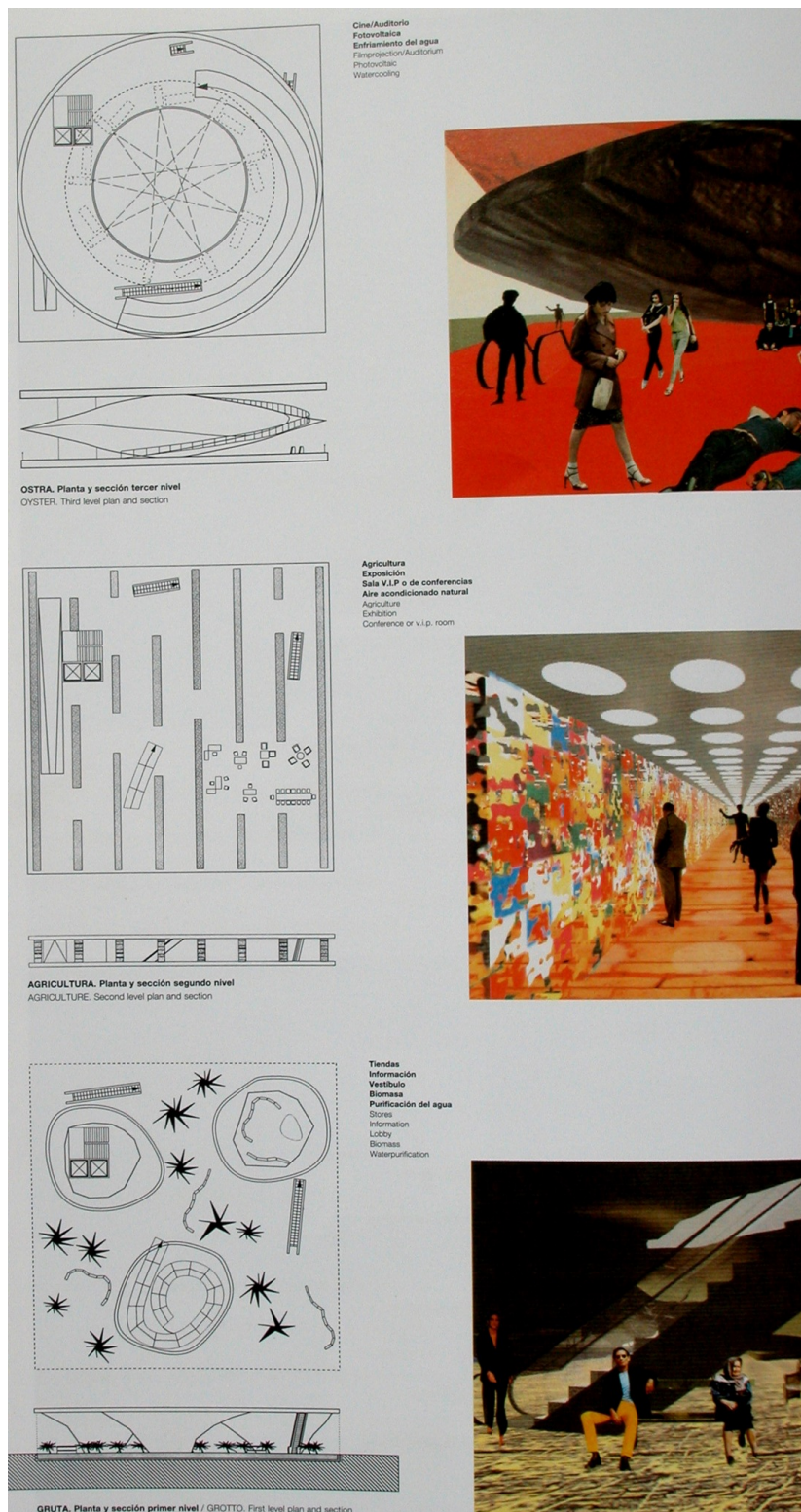


Figure 135: MVRDV – Dutch Pavilion for the Expo 2000, Presentation Scheme.
Source: El croquis, *Maas vanRijs de Vries* 1991-1997, n. 86, page 160.

The architectural composition tends to be reduced to a plan with simple and flat volumes. Volumes and plans with a perfect materiality almost untouched by the human being can be observed. It all appears so perfect, so flat and clean that the human being should not touch it for fear of contaminating, it all appears so fragile that if touched it may collapse. Composition became simple, and creativity and complexity were simplified. The relational system, if it had served as the basis for the methodology, has since been eliminated and the object imposes its presence as the worthy element, according to an ill conceived idea of the star architect.

In spite of the apparent simplicity of the object, it presents contradictions and problems, namely between spaces, in the relationship and transitions between interior and exterior, in materials, functionality, comfort, light, techniques, among other issues. The glass box presents a contradiction between matter and shape, between interior and exterior, and this may lead to mutual destruction. How can landscape be transported indoors, inside the space if not by the absence of matter?

As Álvaro Siza states,

I've always felt a growing need for a connection between the indoors and the outdoors not immediate and total, as in its origins or in the ambitions and practice of architecture in the modern movement. The desire for absolute continuity can or should find, in reasons for comfort and the control of thermal insulation, a reason for resizing.

In the crossing of the indoors and the outdoors there is always a need for mediation, for a transition. We have a very rich tradition, Arabic in origin, mainly in the South of Portugal, of showing the transition spaces, in which the light is gradually lost into the intimacy of the indoors. However, this depth, this thickness is becoming lost, owing to the need of building for a large number of people (thus reducing the area), and the passion for new materials (glass or thermal insulation panels). (...)These transparencies may be found, in extraordinary designs, in projects by the Venetian architect Andrea Palladio, in which, inside the construction of a universe, all the rooms communicate through openings placed along the same axis which is extended into the design of the garden or the fields, losing itself in the distance. The result is the need for such *pauses*, which in a way dematerialize the house and create a

sense of continuity and smooth passage from the indoor environment to the complexity of the outdoors.⁵⁷⁰

The architectural space lives through association and a dialogue of relationships which are established with the surroundings, the city, the landscape, the matter, the light, the sun, in making the human being feel and go through all the different forms of relationship.

An analogous reference to geophilosophy is introduced here towards a geoarchitecture in which each place, each space, each compartment and each function has specific needs in establishing relationships between interior and exterior, light and shade, and between different materials and textures and colours, in addition to a uniformisation of processes and models.

How can architectonic composition be reduced to the uniform relationship of space relationships between interior and exterior? Or be reduced to the application of uniform materials, such as the glass or concrete box, standing independently from an established hierarchy or relationships in each place and function?

The composition method or process should be different for each place and project, open to the influences of each place and involving the participation of the inhabitants in each case. It should build an idea from a method that encompasses every possible relationship and participation; from the relationships between the local and the general, the specific and the global. It should involve the construction of a unique process in each place and from each architectural project.

⁵⁷⁰ Siza, Álvaro, *Imaginar a Evidencia*, Edições 70, Março 2000, p. 45.



Figure 136: Siza Viera, Malagueira Social Housing, 1977.
 Source: [http://www.ducciomalagamba.com/images_proyec/455/thumbnails/011\(2697\)-455_425x425.jpg](http://www.ducciomalagamba.com/images_proyec/455/thumbnails/011(2697)-455_425x425.jpg)

How can all architectural space be dealt with in the same simple way?

As Siza says discussing the houses of Malagueira:

For me, thinking about where and how the light comes in, it's the same thing as thinking about the relationship between one space and another. After a narrow space a wider one will follow, and on turning a potential corner we arrive at another or at a courtyard, and so on. All of this is followed closely by the light, inseparable from the existence of these spaces. For example, I might need a darker transition before reaching the courtyard, as in Northern Africa or in Southern Portugal, where seldom rooms have windows facing directly onto a courtyard: there are rooms, a transitional space where light is less strong, and afterwards the courtyard. We can also feel the need, after having gone through a darker area, of being faced with a sudden light. If I do not know how to qualify this, it means I can't separate the light from the other architectural materials⁵⁷¹.

It means that the architectural space is subject to qualification, depending on the sensitive qualities that its creator offers the space during creation. But, as already seen, for that purpose the creator needs to know, meet and have the

⁵⁷¹ Machabert, Dominique, Beaudouin, Laurent, *Álvaro Siza – une question de mesure*, Groupe Moniteur, Département Architecture, Paris, 2008; Portuguese Translation: *Álvaro Siza - uma questão de medida, caleidoscópio*, p. 81.

ability to express himself with complexity – learn and understand the circumstance by creating a new one. As previously referred to, a current problem in the teaching of architecture is that future architects are not being taught how to qualify space. They are only learning to design sensual forms without developing any sensitive quality of relationship or transmission of any perceptive sensibility. As a result, the space / language that follows (as this is about commercial architecture, where little more is transmitted than the alienation of the being), represents the disposal of architecture in favour of commercial capitalism which is spreading globally, without recognising cultures, places, climates or identities.

Fernando Távora states:

The architect needs to locate himself in the time and space of his projectable intervention so he can understand, interpret and transform the agents, the intentions, the programs, the places, the characters. If so much is said about identities we must remember that it is history – in its broad sense – that allows us to know them.⁵⁷²

And,

It's not history in its classical sense, as a discipline, but most of all the historical vision of everything (...) what's it about, in the bottom line? It is the introduction of the time, the conscience of the time.⁵⁷³

Fernando Távora draws attention to the question of time and space in architecture. But in a relationship between time and space which is dynamic, in continuous becoming. The relationship of architecture with the place, not as formal direct imitation of forms, traditions or identity, but as something that can be constructed anew from each place.

⁵⁷² Távora Fernando, in: *Arquitectura, Cultura e História*, Anais do seminário nacional: *O Estudo da História na Formação do Arquitecto*, Faculdade de Arquitectura de S. Paulo, 1994.

⁵⁷³ Távora Fernando, in: *Coisa Mental, Fernando Távora*, Unidade, n.º 3, Junho de 1992, p. 103.

This vision was gradually implemented by the Oporto School during its successive reforms. These reforms are in line with the learning, knowing and interpreting of the place so that the other place can be built from them.

Fernando Távora's vision differs from Heidegger's in relation to the notion of tradition and identity. Távora considered identity as something which was not static, close or finalised as he believed is the case with tradition. But rather as something that has a specific origin and individual identity, and which is in constant mutation and construction, a other becoming. Successive constructions that bring movement to the place .

This relationship between time and space avoids the temptation to frame tradition or to pictorialise history, and on the other hand the recurrence to the abstraction of the concept or any idea of an ideal conceptualisation of the beauty of the architectonic space. This is not aleatory or abstract. It is something related to each place, something that is built in each place, which is in constant mutation and construction.

This new concept of space and time was reintroduced by Kant when he stated that time is formed by three components: succession, simultaneity and permanence. That is to say a new synthesis of time in which the thinking subject faces the thinking activity with something that transforms it into another - the I who is other.

This vision, gradually introduced by the Oporto School by Carlos Ramos, influenced by Orlando Ribeiro, gradually changed the scientific and pedagogic strategy of the School. This spatial-temporal vision allows architectonic creation to maintain a creative tension that limits mimicry of false traditions and identities, and on the other hand prevents the autophagy that, as Frampton says, has been characterising contemporary movements.

Kenneth Frampton states:

This threat is expressed, among other disturbing effects, by the spreading before our eyes of a mediocre civilisation which is the absurd counterpart of what I was just calling elementary culture. Everywhere throughout the world, one finds the same bad movie, the same slot machines, the same plastic or aluminum atrocities, the same twisting of language by propaganda, etc. It seems as if mankind, by approaching en masse a basic consumer culture, were also stopped en masse at a subcultural level. (...)

The universal Megalopolis is patently antipathetic to a dense differentiation of culture. It intends, in fact, the reduction of the environment to nothing but commodity.⁵⁷⁴

This is the essential and fundamental question of constructing from the notion of dwelling in order to create real places. These are places that are constructed in time based on space(s) and which impose new rhythms in time.

The recycling of limited space will be necessary in order to confer to it a new rhythm for society. A pulsing space that keeps up with the pace of society and creates different rhythms in society. Architecture will have to be reinvented so that it can create another space-time relationship. At the same time it will have to deal with the climate, taking advantage of synergies to accompany society's dynamism.

New, old and different materialities and techniques will emerge and provide new relationships with the place, with the natural environment, with the human being, even with the created space. But all these techniques will only work if the process of developing the architectural space can be opened up to creativity and freedom. This would be a great innovation in thinking and in architectural creation, with new feelings and perceptions, as well as new and different spaces.

It would also be an architecture much more rooted in the human being and more communicative with society. It would have as an ambition the search for support for new needs and at the same time the intention of transforming society at the individual level, thus valuing individuality in the global and the collective of the subject, and attend to environmental pre-existences.

The new space would be *intelligent* and would have the ability to reinterpret the pace of society. It would be able to read the individual in the subject and the global in society and create areas of interception between space and time. That makes it possible for the inauguration of experiences: fluidity and immateriality. This space would no longer be a linear space, it will be a fluid, discontinuous, intelligible and sometimes immaterial space and it would

⁵⁷⁴ Frampton, Kenneth, *Prospects for a Critical Regionalism*, Perspecta: The Yale Architectural Journal 20, 1983, p. 147-162; in: Nesbitt, Kate, *Theorizing a new agenda for architecture: an anthology of architectural theory*, 1965-1995, Princeton Architectural Press, p. 518.

also have its environmental pre-existences. This would establish a complete network of relationships. So intimate, automatic, encrypted and undetermined that it accompanies and creates new rhythms. This space would no longer be a spatial totality, it will also be susceptible to the intelligibility and affection of the subject. It would be an available and totalising space: *Logos - Poiëtica - Metaphysis - Civitas – Scientia*

It would be a more active area and also attentive to what is intelligible to the human being and the pre-existing environment. This would result in a more pluralistic architecture. Heidegger's postulation may be referred here to help define this concept more clearly. 'The building essence is to allow dwelling. Constructing achieves its own essence in building up places by uniting its spaces. We can build only if we are able to dwell'⁵⁷⁵.

Or returning to Kenneth Frampton's interpretation from his reading of Heidegger's works:

Nowhere are the turns of this labyrinth more evident, as Heidegger tries to make clear, than in our language, than in our persistent use of, say, the Latin term "space" or "*spatium*" instead of "place" or the Germanic word "*Raum*" – the latter carrying with it, as it does, the explicit connotations of a clearing in which *to be*, a place in which to come into being. (...)

This, again, would be empty speculation could we not point directly to our present all but total incapacity to create places; an incapacity that is as prevalent in our architectural schools and monuments of the elite, as it is in "motopia" at large.

Place now appears as inimical to our received mental set, not only as architects but also as a society. In our ubiquitous "non-place" we congratulate ourselves regularly on our pathological capacity for abstraction; on our bondage to the transactional process of objectification that will admit to neither the luxury nor the necessity of place.⁵⁷⁶

In this way the (architectural) space can be reaffirmed. This is the space that appears and reveals the singularity in each situation, but which in turn is not dogmatic. It aims to provide new states, to transform a cloud of requirements and of local and global specificities (inside/outside) into a design process with the aim of achieving more, devised more accurately in the actual design

⁵⁷⁵ Heidegger, Martin, *Building, Dwelling, Thinking*.

⁵⁷⁶ Frampton, Kenneth, *On Reading Heidegger*, *Oppositions* 4, October 1974.

process (the work process): Sensibility = Diversity = Ecology = Technology = Freedom.

The intertwining between human sensitivity, respect for diversity, the places, the people, the ecology, and the development of a more human technology will give more freedom to the human being. It will be a more sensitive space for human beings, for the place, for the ecology and also more connected to each subject who inhabits the space as possessor/possessed.

The subject sets itself always in relation to the other and against the other – the other and the self.

From here a parallel can be drawn to Heidegger's principle of *Gevier* (fourfold) which meets current needs considered indispensable for *true life*:

On Earth, respect for its materials and qualities. To dwell on earth means, also, to relate to the landscape, to absorb its essence in the places, to harmonize constructions with nature and local traditions.

Under the Sky, people are called upon to receive the laws of natural order which come from the atmosphere, from the sun, the stars, the seasons. To take advantage of the resources provided by nature, to enter into dialogue with them and take them as they are.

Towards the Divine, people are invited to contemplate it in order to transcend the material acts within their daily lives. To maintain a free spirit, to be willing to dispense with superfluous commodities to recognise the essence of existence.

With mortals, people are reminded of their own finiteness, their temporality, their passage on earth, of their nature of beings moving towards death. Within this temporality, there is their relation to the others, with their capacity to dwell in society, to establish a dialogue, to communicate, to collaborate, and to enrich themselves with experiences.

For Heidegger, dwelling is defined as the quadruple care for the *fourfold*.⁵⁷⁷ Twenty years on, these principles are still valid and present in Louis Kahn's definition he titles as *The Room*. Kahn wrote:

The room is the beginning of architecture. It's the place for the mind. When we are in a place with a given dimension, structure and light, we reply to its character, its spiritual

⁵⁷⁷ Heidegger, Martin, *Bauen, Wohnen, Denken*, 1951, Spanish version: *Construir, Habitar, Pensar*, Em conferências y artículos, Ediciones del Serbal, Madrid, 1994. Adapted.

atmosphere, recognising that everything that the human being suggests and does becomes live.⁵⁷⁸

In a different context, Kahn also states that, 'the architectural space creates a unit, it summarises that which exists and brings forward that which will exist'.⁵⁷⁹ So, architecture should express existence but an existence in construction. It should reflect the inside of the place and of people, as well as their exterior, the desire to and the freedom of changing and building together with the place and with time (inside/outside). 'It should condense all regional artistic potential while reinterpreting external cultural influences'⁵⁸⁰.

Referring back to the purpose of this research study and reflecting on the task of architecture in humanising a space in constant change or in humanising the cosmic element, in changing space dimensionally, as is known and felt, leading to the potential change in the actual architectural *canon* order (rhythm and dimension) – life experience, the becoming and action (architectural work) – it becomes important to research on (the possibility of) the ecosystem and behaviours in the genesis of architectural metamorphosis. A new dialectic between *figure* and ground, between the artificial and the natural must be suggested, architecture which is sensitive to the environment, to morphology, social order, culture and spirituality (the ethical, aesthetical, ontological and moral). However, the current dominant trend is different. There is a formal speculation and an exuberance in the constructed form through the borrowing of short lived imagery which is imported from elsewhere and brought in out of context. This trend reflects a technical and methodological focus on reproducing this type of generic and abstract construction of space.

During an interview in 2008 Siza said:

There is such a transformation in today's world that it causes uncertainty, imbalance, missed encounters, disagreements. There are gaps, cultural and in general knowledge. (...) There is a gradual trend and an idea of specialisation. Do you see, how serious this is?! That in Portugal a new statute has been proven/tried in general

⁵⁷⁸ Kahn, Louis in: Journal A+U, 500th issue - *Word and Image*, May, 2012.

⁵⁷⁹ Kahn, Louis in: Giurgola, Romaldo, Mehta, Jaimini, *Louis I. Kahn*, Verlag für Architektur Artemis Zurich und München, 1979, p. 15.

⁵⁸⁰ Kenneth, Frampton, *The Isms of Contemporary Architecture*, in *Modern and the Critical Present*, Architectural Design Profiles, 1982, pag. 79.

governing working relations which states that, among other things, the architect only creates buildings and grounds/yards and that for the planning of a square or street there must be a landscaper, and for the interior an interior designer... Well this is the very sketch of architecture falling to the ground, this is the frame that is happening. This is being done, and not only in Portugal.(...) What really matters is image.(...) Well I foresee a black future, if the trend is to give major strength to every expertise, forgetting the journey I was talking about... (...) If the way forward is creating a gap between the one who projects and the one who will be using the projected product, nothing can be found to allow this union by other means of course (...).⁵⁸¹

Siza alerts us to the deviation of architecture from the people who inhabit the space. This issue starts with training when the architect learns to specialise on a specific aspect, and then another architect specialises on somethings different, and so on. Training is being focussing on specialising in specific areas and this leads to a disregard of the most important things - the people and the place.

As previously stated, architecture has become almost universal in the representation of behaviours, languages, ideologies, which is a reflection on the influence from some exceptional personalities in the teaching of architecture and mainly in published media and in the spreading of works by these personalities.

As remarked by Siza Vieira at a conference:

Another aspect that caught my attention was the debate that was taking place about the new Guggenheim Museum by Frank Gehry, which is curiously enough another boat moored in a fictitious island facing a row of sky scrapers. Well the argument in one of the biggest debates in New York was where to put the Guggenheim and we could feel that under the plans there experiences in the same scale – let's put it here; and then another experience. What do you mean? Here is not right – here is not right because in the spirit of Frank Gehry it is very clear, but when generalised, the process order may differ, that is, it is not a place or an architecture, or a set for that place, but it can be the opposite – an idea and looking for a place for that idea.⁵⁸²

⁵⁸¹ Extract from an interview with Álvaro Siza Vieira by António Oliveira in 2008.

⁵⁸² Siza Vieira, Álvaro in: Seminar in Architecture 01, *Performing the City*, August 2002; Also in: PROTOTYPO#007, *Performing the City*, N.º 07, August, 2002, pag. 47.

Once again Siza is alerting us to the discussion on the relationship between architecture and the place, the architectonic space and the place. The juxtaposition of architecture and concepts over the places, instead of a dialogue between architecture and the place, without any juxtaposition or hierarchy.



Figure 137: Siza Vieira, Malagueira Social Housing, 1977. Relation with the Place.
Source:[http://www.ducciomalagamba.com/images_proyec/455/thumbnails/001\(2683\)-455_425x425.jpg](http://www.ducciomalagamba.com/images_proyec/455/thumbnails/001(2683)-455_425x425.jpg)

There is a tension between the place, the people and the architecture in order to construct an idea of space and of architecture, from people and places. The construction of the territory and territorialisation is built from the reflected relationship between places, between subject and object, rather than through an imposition by the object on the subject or the imposition of concepts on places.

Along similar lines and at the same seminar Luis Fernández-Galiano, stated:

This morning we heard a lot about Bilbao's outcome. The Bilbao's outcome that, presently, will be Oporto's outcome, the House of Music that, as you know, Koolhaas designed using a previous model of a private home, which became the House of Music just by a change in scale, because, in the end, the fundamental thing was to create a recognisable image. A symbol that will promptly supplant any other symbol in Porto's Image.

This morning we also heard the advocacy of architects while-makers, while makers of a recognisable signs in this personality market where many feel at ease. Not me. When Koolhaas designed the House of Music he said it had a *stealth* aesthetics, referring to that famous airplane, the Nighthawk K-117, the invisible plane, with its lines, which is not detected by radar and which had its first appearance in the Gulf War. A war aimed at keeping, precisely, that oil navel-string that keeps our cities working.⁵⁸³

The issue of created symbols by 'great specialists' creators of identity symbols for the town is something that has been subverting the teaching of architecture and architecture proper. In its inevitable idealising action, the symbol submits the material object to a spiritual force. As stated by Walter Benjamin, 'the object has suffered a spiritual haemorrhage - it has been submitted to manipulating hands as a facile object.'⁵⁸⁴ These are the specialised hands that dominate the 'art of creating symbols' and juxtapose them to architecture itself; the hands that limit the relationships that are established with the place, while reflecting on the accumulation and permanence of the place.

In the universe of these figures, some of them stand out immediately, by merely following the criteria of a bigger role in references, published works and news spread by the media and the biggest spectacularity and exuberance of the work produced, with no attempt to decipher the methodology of a project or work: Frank Gehry's whole the space from the spectacularity of its outer shape, the sensuality of its outer body, introducing afterwards the programme in its interior, resulting of its volume and exterior complexity.

⁵⁸³ Galiano-Fernández, Luis, in: Seminar in Architecture 01, *Performing the City*, August 2002; Also in: PROTOTYPO#007, *Performing the City*, N.º 07, August, 2002, p. 90.

⁵⁸⁴ Benjamin, Walter, *The Origin of German Tragic Drama*, 1928, pag. 202.



Figure 138: Frank Gehry, Guggenheim Museum Bilbao, 1992.
 Source: El croquis, *Words, towards the end of the 20th century*, n. 88/89, page 42, 45.



Figure 139: Frank Gehry, Guggenheim Museum Bilbao, 1992.

Source: El croquis, *Words, towards the end of the 20th century*, n. 88/89, page 42, 45.



Figure 140: OMA/REM KOOLHAAS – Educatorium in Utrecht, The Netherlands, 1997.
Source: El croquis, *Words, towards the end of the 20th century*, n. 88/89, page 66.

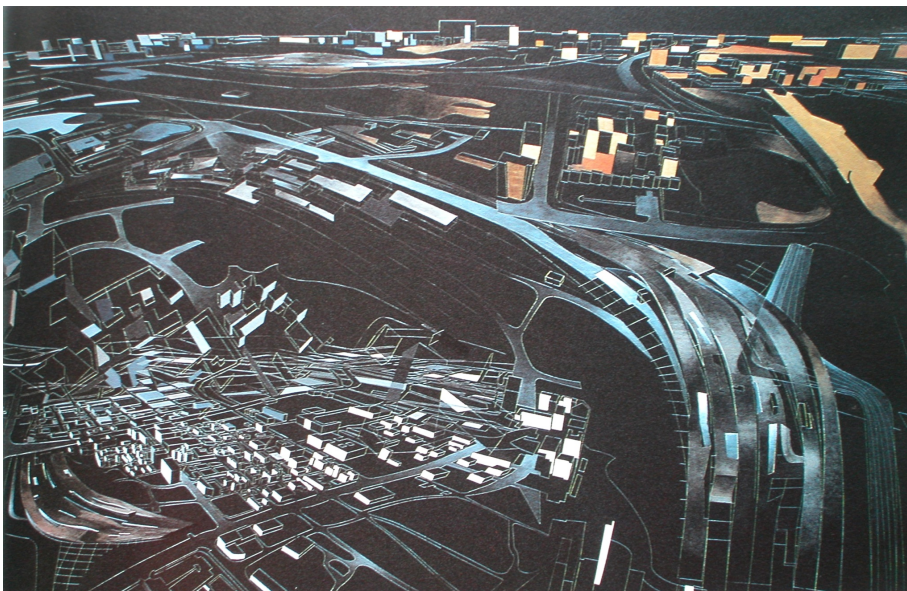


Figure 141: Zaha Hadid, Museum of Islamic Arts Bilbao, 1996.
Source: El croquis, *Zaha Hadid – 1996-2001, landscape as a plan*, n. 103, page 42, 47

Or alternatively in a line of formal games from the interpretation of spectacularity and the mediaticity of spatial fluidity. Zaha Hadid creates an experimental and culturally self-representative space, departing from an urban dynamics, punctuating and accelerating its own urban movement.

Rem Koolhaas creates a connection between architecture and urbanism. Architecture seen as an urban infrastructure, an urban *performance*. He imposes this object – performance to the spatial structure (urban or natural) around an abstract concept. He intends to obtain the sublimation of his object with the use of materials, apparently, simple and banal.

The descendants of these stars and of this way of organizing space around formal games need to be taken into account, as they are a kind of mix of stars who construct reality. FOA, an example of these figures, look for a morphological redefinition of land as a building. They combine the topographic geometry of Zaha Hadid with the infrastructure of Koolhaas.

With these examples, the following questions must be raised:

Are we creating *complete architecture*, providing a *true* response to the needs of the human being and society?

Are we able to understand the true *human being* in its essence, in its full scale and providing answers according to ethical, aesthetic, ontological and moral principles?⁵⁸⁵

Why has our inner life become so poor and empty, and why has our outer life become so exuberant and, in its subjective manifestations, even emptier?

As Georges Didi-Huberman remarks, ‘populations exposed to the stereotyped rumination of images are, themselves, exposed to oblivion.’⁵⁸⁶

Would it not be possible currently, within the complexity of society, to create architecture with quality, following principles of greater respect for the human being, the land, and not to misuse so many means (economic, social, natural, human, etc.)?

⁵⁸⁵ The ethical issue is a way of thinking and is higher when social. To be truthful in relation to oneself and generous towards the others. The moral issue implies restrictive rules. It is a code of conduct. The ethical issue is the reference to feeling – object of values.

⁵⁸⁶ Didi-Huberman, Georges, *Coisa pública, Coisas dos povos, Coisa plural*, in: *A REPÚBLICA POR VIR, Arte, Política e Pensamento para o Século XXI*, Fundação Calouste Gulbenkian, Lisboa, 2011, p. 42.

Following analysis of these principles, and the respective individual works produced, and taking into account the complexity of the human being and of his social condition, in contemporary society, it can be concluded that the response to this dialectic is merely partial, excluding the artistic sensuality of the works produced. The response offered underestimates and fails to understand the essential issue affecting the human being. The object consumes itself within the architecture and spectacularity as a mere aesthetic principle, obeying a formal rule, forcing its spatial and material quality into generic concepts, to principles and personal tastes, to contingencies imposed by formalist timely and passing wishes. It despises the true essence of the human being and his true nature.

It should also be stated that without the example of these works, some of the paths and progress in the field of architecture would not arguably have been followed or inaugurated, and other perspectives might not have been felt previously. But it can be also stated, without fear of contradiction, that other paths could have been followed or invented without the feeling and contamination of this reality.

It is up to everyone to reinvent the real departing from an extensive and substantial vision of the Human Being, with its dimension in space and time as well as its social, cultural and natural complexity. Invention emerges from conjugating every singularity in existence and this generates architecture – inventing and knowing. As stated by Manuel Mendes:⁵⁸⁷

Which does not mean any fixation or primary localism, since I am more interested in the process than the product, in the variation than the invariable, in the indigenous rather than the cute, in the topological rather than the typological and in difference rather than repetition.⁵⁸⁸

Evolution will be the passage from the natural singularity converted into an artificial multiplicity that is the only nature created by man. Architecture as continuation and complement of the place.

⁵⁸⁷ Architect and lecturer in the Faculty of Architecture at the University of Porto

⁵⁸⁸ Mendes, Manuel, in: Seminar in Architecture 01, *Performing the City*, August 2002; Also in: PROTOTYPO#007, *Performing the City*, N.º 07, August, 2002, p. 131.

This is the (re)formulation of present conditions, preserving the structures of the place, improving them so as to increase the harmony around the place and the human being with the human being as the centre of this harmony.

As stated by Tadao Ando:

While screening man's dwelling from nature, it attempts to draw nature inside. There is no clear demarcation between outside and inside, but rather their mutual permeation. Today, unfortunately, nature has lost much of its former abundance, just as we have enfeebled our ability to perceive nature. Contemporary architecture, thus, has a role to play in providing people with architectural places that make them feel the presence of nature.⁵⁸⁹

Quinta da Malagueira can once more be used as an example here in that Siza Vieira looked for the topological singularities which became the moving force in the investigative process towards achieving an architectural solution. The resulting final solution produced a new place with a harmonious inherent realism achieved for the sole purpose of and satisfaction in providing a complete response to that topological place.

The growth and development of the city should be moved in the search of this harmony with the human being and the place and not to satisfy private interests of speculation for profit.

Everything emerges from the place, makes the place and is the place. If the process emerges from this precedent, from what we are, a new balance a new harmony, a new *ethos* will become possible.

An inappropriate intervention, contrary to the site, has a twofold negative effect. The firstly negative impact is a deformation of reality; Secondly on belonging to reality it will cause a cultural deformation on society, on its affection and its own feelings.

A few proposals can be made here: Concentrating the artificial (buildings, roads, bridges... anything built by man) as much as possible; in the present context there is a bigger constructed area, totally empty of sense and quality, needing a resizing of the existing space and an insertion of sensitivity and identity, making it appropriate and felt by the human being, by humanising the

⁵⁸⁹ Ando, Tadao, *Toward New Horizons in Architecture*, New York: Museum of Modern Art, 1991, p. 75.

existing space, by making it the place, which may be the task of the architect. This would allow a closer social living while releasing the natural.

In what is necessary to rebuild, the intervention, complexity and participation possibilities should be widened; a greater sense of life experiencing, greater sense of liberty. Constructing the unfinished, open space, so that the human being can continue building and constructing himself.

This *idea* should have another *purpose*, that of projecting the future, because our *coming* belongs to the ethics of the architect's profession. This sense of anticipation for the future should always be present.

In Quinta da Malagueira, Siza Vieira has allowed space, in part owing to the participation of local people in the process, for the residents to build their own futures, as houses can be built on an ongoing basis by their inhabitants. They can go on changing the internal and external organisation of their space. There is a place for the residents to take possession, true possession and construction which in no way will alter the architectural quality of the work. Its quality is not altered through the presence and occupation by residents. Architecture is to be used, felt and modified and needs to resist through its inherent strength. Architecture lives from this link and from the affection between the space and the people who inhabit it.

The artwork cannot only have as an aim the first contact. The aim is a *work-being*. The artwork seen as a being that interacts with the human being and taps into an event on each contact, which starts a different feeling in the being – the home and the world.

The Work, the spatiality cannot be constructed only to be seen in a superficial way, of object as something to consume immediately by its apparent spectacularity; the work is the background on which to build life, from the created space, it is to be possessed and inhabited in time, to build a function between the human being and the space/place.

This affection with the human will be possible through a more sensitive architecture, more artistic which manages to achieve a new dialogue and which provides a new way of inhabiting. These principles, these interceptions (art, place, culture, technology, environment) will allow the new *ethos* for the creation of a freer, more sensitive, more just society. This interaction between architecture and human being will stimulate the human being into change, since he is the predicate and the subject of what he sees and feels. His action is determined by his path but also by the vision of future anticipation as he formulates theories through induction and deduction.

The architectural creation can also have this character of being able to be a stimulus in anticipating the future, through the feeling, through experiencing the space, through living in the space (urban and architectural).

Architecture should be *self-reflective*, i.e. it should provide a kind of individual or collective living experience that allows the continuous perception of new affections, feelings and emotions. To do so this space will be innovative in the way it interacts with humans, it will stop being an abstract space and it will be directed to the human mind, relating to the person who inhabits this space. This creation will have its roots in cultural identity, in the welfare of physical and mental well-being of man and the well-being of the surrounding space (place).

The truth of the human being regarding the place he inhabits and understands is that the 'house is our city and the city is our house'⁵⁹⁰. Siza Vieira states:

In urban planning there are enough stimuli, suggestions, demands, expansion of participants, pre-existences, trends of transformation. (...) I would certainly propose to be attentive to what exists – people and things and nature – as main thread and organiser, as an element of communication, and that would not consider people and things and nature and project as a finished product. (...) Firstly, the user of a house is not the only one who now lives there. In a sense, we are all users. Earlier we discussed our concerns regarding the internal space, extended to the exterior, to the public space. The street is the room for everybody. There is a great improvement in understanding reality through dialogue, but it cannot be limited to people who pay for the work.⁵⁹¹

This new *living experience* will allow a change in current society and new values will emerge. This change will be inevitable, since the *soil* itself has stopped being a stable basis because of this opposition causing constant changes (climatic and others) now and in the future, and it has become a dynamic topography to which the human being will have to adapt.

⁵⁹⁰ Alberti, Leon Battista. *On the Art of Building in Ten Books*. Book I, 9; Transl. Joseph Rykwert, Neil Leach, and Robert Tavernor. Cambridge, MA: MIT Press, 1988.

⁵⁹¹ In, Portas, Nuno, *Arquitetura(s) – História e Crítica, Ensino e Profissão*, FAUP Publicações, p. 237,238.

Thus, there will be an architecture that creates a different relationship with the place, with the human being and that allows new affections by causing different feeling and sensations in the inhabiting experience, but it should never lose the notion of the becoming, of inaugurating a new time.

It is the construction of the spatial environment for the human being to live in which integrates all realities, the natural, the existing human and in transformation. That gives space for the human being to inhabit and build his inhabiting in a space and a place with sensitivity and spatial quality.

6.2 Process

The emergence of a new paradigm translates into an optional concept where knowledge requires self-knowledge, where transdisciplinarity imposes a *locus* and simultaneously a *global*⁵⁹² character to the knowledge of reality, more complex and to a more human scale, with random variables that make projecting a complex game. This methodology is process, process which has been strengthened by different experiences and by a deepening of the essential components of architecture.

The *beauty* lies in the inclusion of the heterogeneous mixed with the uniform. The levels of technical, programmatic and site reality are autonomous but also united in the synthetic treatment and employ one another in the result. This creates systemic triunity where the shape is not treated as a separate component but emerges as resulting harmony from the spirit of the place, the structural-functional strategy and the socio-programmatic purpose.

Projecting is a look of life over the living reality, it is a variable thinking over the changing place. It is giving oneself to the desire of thinking the place while reflecting the inside of existence, but an inside which has not been domesticated or instrumentalised and which allows access to the outside. As in a mirror, a surface which makes it viable while reflecting inside it and transfers it outside.

Artistic intuition walks hand in hand with an analytical logic in a rhythmic operative interconnection: the subject moves among conflicts, commitments, half-bloodedness and transformation. Transforming in the phenomenological sense is a constant experimentation of attitudes in relation to the sites, programmes and ways to build. Creating is not imposing abstract concepts on reality but actively participating in an implied flow that follows from the metamorphosis of life between chaos and order. There is no dichotomy between subject and object, between concept and feeling. It is in the search for something hidden or at least potential, or hypothetical, that the marks which

⁵⁹² Rodrigues, António Jacinto, *Teoria da Arquitectura – o projecto como processo integral na arquitectura de Álvaro Siza*, Faup publicações, Porto, 1995, p. 27.

surface from the soil are followed. Architecture connects the visible mark to the invisible thing, the missing thing, feared or desired, as a fragile improvised bridge over the abyss.

Architecture brings people closer to things - present and absent. It is a process built as a game with the unexpected. The creative impulse is the opposite of a model, a style or a taxonomy. The careful observation is done as an organic totality of feeling and sensations. It is the look of poets on sequential reality. It is a generative order as it tries to learn the metamorphic flow of the beings and not the static appearance. Reflecting consciously is to be able to understand the multiplicity of reality made of logic, emotion and action. After all transformation in this phenomenological sense is the 'constant experimentation of behaviours towards the sites, before the programs, the ways to build'.⁵⁹³ This is because creating is not imposing abstract concepts on reality but to participate actively in the flow implied that follows from the metamorphosis of life between chaos and order. Thus, creative emergence is born from confrontation between analysis and creative intuition, between reason and poetry a process in which the ethics and aesthetics intertwine.

Architecture is an art and not just a constructive technique. That is the key lesson for architecture today increasingly confused with mechanical construction, with badly affirmed academia that only makes reference to hints of models. Transactional models by a mechanical process where shape etiolates life, creation becomes manneristic training and not the poetic essence of life.

Architecture is not the result of a *model*, but of a *rule*⁵⁹⁴: there are multiple vectors, always variable - the place, the materials, the programme and the context. Thus, the poetry of the site and the artistic inspiration, the constructor's accuracy and the social sensitivity of the architect intertwine to give rise to a transdisciplinary focus.

The great challenge for architecture is to learn to weave together the different skills and different codes in a pluralistic and multifaceted 'vision of the world'.⁵⁹⁵ Thus, the rule or an intersystemic methodology in opposition to a

⁵⁹³ Portas, Nuno, *Arquitetura(s) – História e Crítica, Ensino e Profissão*, FAUP Publicações, p. 478.

⁵⁹⁴ Choay, Françoise, *La Règle et le Modèle : Sur la théorie de l'architecture et de l'urbanisme*, Paris, Seuil, 1980, Port. Trad: *A Regra e o Modelo*, Caleidoscópio, 2007.

⁵⁹⁵ Calvino, Italo, *Sei proposte per il prossimo millennio*, 1988, *Seis propostas para o próximo milénio*, Teorema, Lisboa, 1998, p. 27.

stylistic model, a concern for the social component involved in the creation of the architect's artwork and a vision of the complete artwork, will allow the 'emergence of a new architecture'.⁵⁹⁶

Montañola⁵⁹⁷ states that the novelty in 'performance does not result from adding objects to reality, but from adding new shapes and ways of designing these objects'.

To face each start (project) as investigative process, unique and unrepeatable, *repeating is never repeated*. The investigation of the process methodology starts with the crisscrossing of multiple factors.

The self-convincement, the immodesty, to face the process as an invariable method is to take it to inelegance, to fallacy.

As Siza states:

I think that it is possible to identify the references of a work, but it may be difficult if the work is then mature, because there won't be a single relationship, but many. The articulation of these influences is an act of unrepeatable creation. The architect works by manipulating memory, there is no doubt about that, consciously, but most of the time, subconsciously. Knowledge, information, and the study of architects and of architecture's history tend to or should tend to be assimilated, until they lose themselves in the unconscious or subconscious of each individual.⁵⁹⁸

The question here is a process of architectonic creation in which the 'I' is not merely the brain's 'I conceive' but also the other, the 'I' is other. The 'I feel'. The notion of coexistence between the 'I' and the other. The process becoming, in which the architect is internal to the project and to the place, and at the same time the place is internal to the architect. A duplicate becoming in which one moves to the place of the other as the latter establishes a new place. This is a process in which the architect settles inside the process itself as a becoming, and everything changes in this happening, including us, as we change in the event.

⁵⁹⁶ Rodrigues, António Jacinto, *Teoria da Arquitectura – o projecto como processo integral na arquitectura de Álvaro Siza*, Faup publicações, Porto, 1995, 32.

⁵⁹⁷ Montañola, Josep, *Poiesis & Innovation*, conferences and articles.

⁵⁹⁸ Siza, Álvaro, *Imaginar a Evidencia*, Edições 70, p. 37.

In a different context:

The Great discovery of Nietzsche's philosophy, in the name of the desire for power or Dionysus's world, the discovery that signals his rupture with Schopenhauer, is as follows:

Indubitably, the I and the self should be surpassed within an undifferentiated abyss; but this abyss is not an abstract impersonal or Universal one beyond individuation. On the contrary, the I and the self are the abstract universal. They should be surpassed, for and in individuation, towards the individuant factors that consume them and constitute the fluent world of Dionysus. The unsurpassable is the individuation itself. Beyond the self and the I there is no impersonal, but the individual and his factors, the individuation and its fields, the individuality and its pre-individual singularities. In fact, the pre-individual is still singular, like the pre-self and the pre-I are still individual. Not only 'still'; it would be necessary to say 'at last'. That is why the individual in intensity cannot find its psychic image within the organisation of the I nor in the specification of the I, but on the contrary, in the cleft I and dissolved self. This correlation appears to us as clearly of a thinker and thinking, of the clear-confused thinker to obscure and distant ideas (the Dionysus thinker). Ideas take us from the cleft I and the dissolved I. In the edge of the crack, as we have seen there are ideas as problems, i.e., as multiplicities made of differential and variation of relations, notable spots and the transformation of spots.⁵⁹⁹

The relationship between the 'I' and the 'Other', the reflected relationship between the subject and the object, in which the object is thought in a relationship with the subject and its territory, and in which the subject is its territory's subject of reflection.

Nietzsche created the notion of geophilosophy in which thinking happens in the relationship of the territory with the earth, the relationship of the subject with his object in which the object is thought of by the subject for the inhabiting.

The subject self-territorialises from his created object, and at the same time the object deterritorialises the subject, so the latter can territorialise again. The subject and his becoming.

⁵⁹⁹ Deleuze, Gilles, *Différence et Répétition*, Presses Universitaires de France, 1968; Portuguese Translation: *Diferença e Repetição*, Relógio de Água, Editores, Novembro de 2000.p. 87.

People no longer live in the time of postmodernism and relativism of the space where everything was worth. This process of globalisation involves essentially processes, not only images, in a time when space is identified by the self, on the individuation of the ego.

The interpretation of Deleuze's text, limited by an architect's vision, is that this is the beginning of an *idea* as investigative process in which the *I*, as *inhabitant*, and the *I* as creator, a *double-personality*, *the thinking and the thinker*, of the *cleft and the dissolved*, organise themselves as the *I* and the self. The *I* cracks and the self dissolves into an idea of definitive space, intense, fluent, in a system of multiple relationships which is reciprocal.

Vittorio Gregotti writes the following about Siza:

I can also say that it is not possible to distinguish between his life and his architecture, and that the unending obstacles that he has always encountered and overcome are also common features in his writing.

There is no word, I believe, more appropriate than this to define the continuity between the drawing that describes his closeness to places, the reason for the grouped shapes, the reflection used in their elaboration, and the project that modifies and reorganises them according to a supposition, i.e., a second drawing.

His sketches (his wife also used to draw extraordinarily well) are fairly famous as is his architecture, because they invent not only calligraphy, but also a method of proximity to the project. But it would also be necessary to talk about his technical drawings, geometrical, project drawings whose richness and accuracy have created a true morphological identity in the writing of an entire generation: even outside the Porto School, even outside of Portugal⁶⁰⁰.

⁶⁰⁰ Gregotti, Vittorio, *O Outro*, in Siza, Álvaro, *Imaginar a Evidencia*, Edições 70, Março 2000, p. 9.

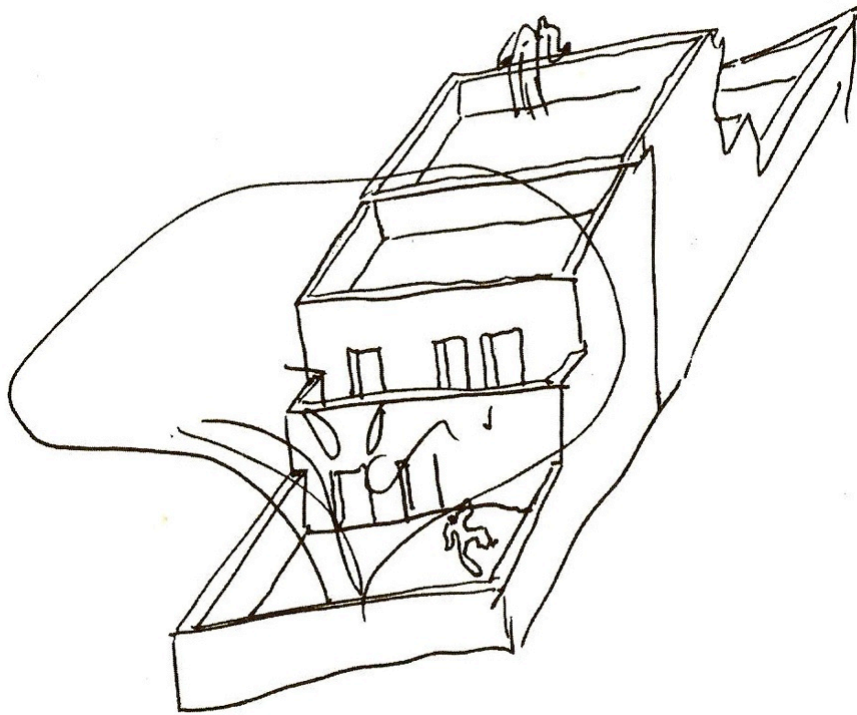


Figure 142: Siza Vieira, Malagueira Social Housing, Typology selection, 1977.
Source: Siza, Álvaro, *Imaginar a Evidencia*, Edições 70, Março 2000, page 114.

Siza represents that role through the inclusion of all foreign elements in the process of developing the space, to create the space for the real place and for the being who inhabits it. Siza seeks the right vocabulary to approach the place to build the new place through drawing. This process has been echoed in numerous architects and on numerous projects, but this approach to drawing is worth nothing if beforehand there is no opening up of the processes to the place, the culture, the human being, the past, the present and the future. There is earlier work of understanding and establishing the dialogue that restricts everything.

Siza says:

With these premises I have started the project, while the participation of future users originated by the revolution was the irrepressible engine of transformation that influenced the method.⁶⁰¹

Therefore, from the case study, it can be inferred that this public participation, influenced and motivated by an idea of change, rupture, by some other future, guided by the poetical vision of the creator, has established and created an unrepeatable and intransmissible method – the flexible canon – variable and invariable which has resulted in a unique work full of meaning and feeling between sense, time, space and technology – a true *monad*.

This public participation has revealed itself essential from the start of the process, defining the issue of the programme as crucial, what the programme for the neighbourhood was, and also for Siza, in a time of change and of rupture. Hence this questioning of the programme from a point prior to its beginning, given that the programme exerts an influence on the investigative process, as liberation of generic characterisations and as the conveyor of a personal and non-transferrable idea.

It is not the time for conceptualising the perfect object, but for constructing the perfect place – monad – (which includes the human being) for the human being to inhabit and continue to make perfect for each Subject.

What is the process of drawing the future?

Thinking the process of drawing as something open; open to thinking ‘the process’ in each process, as something to construct in each place, in each programme and in each construction, from that existence.

The process as ongoing never ending; it will be continued by life, by its inhabitants, and by the place; so that the architectural space is something dynamic throughout life, constantly monitoring life and the place without becoming static, outdated, as a decorative accessory would. It is not a completed space, finished, but rather a place where it all begins, a background for life and for constant construction.

The ongoing will create its own needs and motivations, its own strategies. It is not the time for constructing perfect places – an Eldorado. It is time for

⁶⁰¹ Siza, Álvaro, *Imaginar a Evidencia*, Edições 70, p. 107.

constructing places for the immanence of the Being, in a free creative process, free from the *Being in the Place*⁶⁰².

All this was part of the strategy for Quinta da Malagueira project. Its success and that of the place in constant construction in freedom for the Being is owed to this whole process.

This participation with the creator was the idea of **sense**, the perspective of sense, of the surroundings which would influence experiencing.

The idea of **time** in creation and experiencing was also influenced by this partnership, this idea of the unique time, felt time, but also itself changing, the evolutionary idea, the time of *heterotopia*.

Place, the existing place to be created, on the one hand the power of that topological landscape, cultural, natural and morphological that has resulted in the unique place, the place of that intended and dreamt of sense – *the common place of heterotopia*.

Technology (as addressed below) results from this strategy, from this dreamt of and created strength, this *monad* idea, of this organism, that is a part of this research process that makes this constructive and technological notion of the building so natural.

All this process (ongoing) starts with this ethical and aesthetic idea, ontological and moral, about the human being, to a process, the *other process* of investigating and creating the Self and the Object – the research of the Sense. Guiding the position of investigating (as the process develops) the solution based on partial results on the existence of the place, the process of re-learning within a place in construction is proposed.

⁶⁰² Norberg-Schulz, Christian, *Genius Loci, towards a phenomenology of Architecture*, Nova Iorque, Rizzoli, 1980.

6.3 Work of art

Today's architect is tomorrow's painter, he builds reality. Through the depth he creates he adds a different temporal possibility to space. The work of art, a result of its production, introduces different factors and restricts man in the way he inserts new data. This lends an anthropological dimension specifically related to the notion of tectonic form.

Kenneth Frampton states:

Indeed, these forms may serve to remind us, after Heidegger, that inanimate objects may also evoke 'being', and that through this analogy to our own corpus, the body of a building may be perceived as though it were literally a physique. This brings us back to Semper's⁶⁰³ privileging of the joint as the primordial tectonic element, as the fundamental nexus around which building comes into being, that is to say, comes to be articulated as a presence in itself.⁶⁰⁴

Frampton also states in *Performing the City*:

What we really need in the end is a different level and intensity of focused engagement capable of transforming the immediate reality as found, rather the endless over-reaching of master planning of the adoption of unduly aestheticized strategies with regard to the future of urban form.⁶⁰⁵

Moving towards the last chapter in the present study, Technology, this section reveals an important transition as it refers to the artwork itself, to every element that constitutes it, visible and invisible. The work is the result of the whole process (in-process). This in-process has given, and will continue to give, meaning to the construction work and that has assigned value to the work (spatial and temporal sensitive qualities). This has lent the artwork its sense of

⁶⁰³ Semper, Gottfried, *The Four Elements of Architecture*, 1851.

⁶⁰⁴ Frampton, Kenneth, *Rappel à l'ordre. The case for the tectonic*, in: *Architectural Design* 60, n.º 3-4, p. 19.

⁶⁰⁵ Frampton, Kenneth, in: *Seminar in Architecture 01, Performing the City*, August 2002; Also in: *PROTOTYPO#007, Performing the City*, N.º 07, August, 2002, p. 235.

materiality. The artwork has emerged from this ongoing-process in true unity between all its elements – *monad*⁶⁰⁶.

In Quinta da Malagueira, Siza has constructed a model which provided all the answers to that work. He solved the problem with interior space in houses and with matching the satisfaction of different inhabitants regarding their present and future spatial needs. He also solved the problem of urban space by integrating all natural elements – human, historical and cultural – in the implementation of a true spatial environment. He found answers to questions relating to technology, to the way he solved the project's technical issues, and to questions relating to climate (courtyard), construction costs and relating to the way he materialised all the space.

This model offers real solutions to issues of inhabiting and of taking possession of the architectural space which are not related to the space itself but to people and the created place in this environment. These solutions show much more than what we can see. Quinta da Malagueira offers an aesthetic construction (with feeling and sensitive for an ethical, ontological and moral inhabiting. To live in this constructed place is to inhabit and to live life in freedom and it started in the process, in the way Siza found to construct.

As if telling a story, Siza Vieira says:

An architecture of great lines and long walls once looked for an encounter with the rocks in an adequate place. The aim was to delineate a geometry within that organic image: to discover what was available and ready to host geometricity. Architecture is to geometrize.⁶⁰⁷

The produced work of art, a *materially coherent system*⁶⁰⁸ is a way of understanding and, at the same time, of acting. Once the work of art has been

⁶⁰⁶ From the Greek, monads, «unity». In the work of Leibniz, the monad refers to a simple substance, without parts, that is in the composites. From the inner point of view, they contain their own attributes and also the entire universe, which they express according to their point of view. Only man is able to understand the harmony of the world which is reflected as in a living mirror and is able to rise to the idea of the creator.

⁶⁰⁷ Siza, Álvaro, *Imaginar a Evidência*, Edições 70, p. 25.

⁶⁰⁸ Francastel, Pierre, *Art et Technique aux XIX et XX*, Port. Trad.: *Arte e Técnica nos séculos XIX e XX*, Edição «Livros do Brasil» Lisboa, Coleção Vida e Cultura, Lisboa, Janeiro de 2000, p. 82. Adapted.

created one is able to understand what is happening in the time and space in which it is being created. It influences changes in events. *Art reflects and suggests*.⁶⁰⁹ The dialogue the artist maintains with contemporary ways is reflected in the creation of artworks, of objects. The creator is a individual who creates objects of civilisation.

The uniqueness of the *entity work*⁶¹⁰ is strictly connected to the character of *event* produced by the artwork that projects towards itself. The more uniquely artwork projects itself (which depends on the *entity created*), the more it *dissolves* its relationships with man. This dissolving, which is in no way violent, pulls the entity out of the habitual. This pulling implies changing our habitual relationships with the world and the earth. This is the artwork safeguard which is strictly connected to its *character*. Therefore, the artwork 'cannot be without being created' and it depends on its founders and their 'true intentions', which in turn depend on their 'true ideology'.⁶¹¹ The consciousness of themselves and the world.

The uniqueness of the artwork, which depends initially on the ideology of its creator and on his mental symbols⁶¹², depends subsequently on the methodological process⁶¹³ of performance. This uniqueness reveals itself through the *novelty* it may offer the place and the being and the relationship that can be established between both of them, with the aim of a suggested living time.

This relationship will be the more unique as the more it stimulates the genuineness of each place – *the essence of each place* – with an inaugural sense, because it creates a new relationship and inserts a new happening embedded in the *being*. The essence of the place, added to the truth of the creator, taps into the singularity of the *work-being*, of the *happening's character*. The quality of the *work-being* of the work of art does not depend solely on the

⁶⁰⁹ França, José Augusto, in prefácio da obra de Francastel, Pierre, *Art et Technique aux XIX et XX*, Port. Trad.: *Arte e Técnica nos séculos XIX e XX*, Edição «Livros do Brasil» Lisboa, Coleção Vida e Cultura, Lisboa, Janeiro de 2000.

⁶¹⁰ Heidegger, Martin, *The Origin of the Work of Art*, Port. Trad. *A Origem da Obra de Arte*, Edições 70, p. 76.

⁶¹¹ Ideology as a new ethical and moral behaviour towards a new understanding of the being.

⁶¹² As an intellectual intuition and as an engine for mental strategies of the process.

⁶¹³ Instrumental strategies of the creating process.

happening's character, but also on the persistence and duration of the happening.

As stated by Manuel Mendes:

For Fernando Távora a building without foundations cannot exist, like a tree without roots. But the foundations of a building or a city have to be deeper and more significant than physical foundations. Albeit strange, a new building should maintain a dialogue with its neighbours and their place. Perhaps for that reason he frequently says that much of our architecture, in a broad sense, gesticulates in order to succeed but this is not enough. It loses any reference and it loses gravity, a term he uses systematically, as it does not reach the centre of the earth, it doesn't even reach people's hearts because he gets involved in the painful and easy adventure of form for form, for the success of the image, for the hollow eloquence, for decorative versus structural, for falsehood versus intelligence.⁶¹⁴

A broader sense of the artwork is necessary. It is not enough to be culturalist or contextualist. It is vital to look ahead into the future. The artwork also represents a mirror to look into the inside and the outside, beyond the mirror, and it may even crack the mirror, if needed, in order to construct a new interior. This mirror shows the interior, but not a common interior, self-taught, poetical, creative and which tells a poetic story from which the artwork develops. The artwork is a poetical construct of the place which is continuously built through inhabiting. Quinta da Malagueira can be inhabited and continuously built.

This *entity work* is the *place* of inhabiting. As Georges Teyssot states regarding Lévi-Strauss, space and time are reference systems that allow thinking and social relationships, together or isolated.

Inhabited spaces in society present themselves as institutions that cultivate a place to live, they provide shelter and a refuge, and they command the precepts of domesticity, dictate the rules for hospitality and prescribe those of hostility. They are places where the law is inscribed and, at the same time, human techniques and rules can ripen. (...) In a way, the 'home' (i.e. the place where people live) has to be fully equipped, and not only with the utensils and gadgets in their modern ultra-technological features. Because the house is a place riddled by the overlap of different institutions (land, sexuality, relationships, family, breed, techniques, servitude,

⁶¹⁴ Mendes, Manuel, in: Seminar in Architecture 01, *Performing the City*, August 2002; Also in: PROTOTYPO#007, *Performing the City*, N.º 07, August, 2002, p. 134.

oppression, civility, privacy, intimacy) it arguably allows the definition of home as an 'equipment'. By describing the meaning of 'equipment' in this context, it is necessary to consider not only the technological and architectural apparatus of houses, but also to introduce a 'genealogy' of equipment in modern societies, including its rhizomatic complexity.

Borrowing Michel Foucault's concept, the idea can be used that equipment is, first of all, an economic gadget, in his words, something that produces production. (...) Secondly, a new part of equipment also produces necessities or rather it opens an empty space that will have to be filled by new demands. (...) Finally, a part of the equipment imposes a rule of normalisation, adjusting the 'production of production' to the 'production of quert', classifying and regulating⁶¹⁵.

Georges Teyssot refers to the 'Habitus', a Latin word that refers to the social rank and style, uses or practices and that is formed by 'habi-' meaning 'habere', to have, and '-tus', the verbal suffix. The ancient meaning of 'habitus' was the act of inhabiting, which explains why the Latin 'habitare' from 'habere' means 'to inhabit' (entailing possession of the house).

The act of inhabiting consisted of routines which would help to organise life, and to rethink and transpose the usual modes of action in response to necessary adaptations to less familiar circumstances.

The habit is creator and at the same time the 'I' is a habit. Concept itself is an habit acquired on contemplating the elements from where we come. We are all contemplations, and therefore habits, and habits are constructed and deconstructed in the immanence plane of experience.

This reflected relationship between subject and object leads to a permanent movement between territorialisation and deterritorialisation between subject and object. This originated with the Greeks, who were the first to capture the object in a relationship with the subject.

In order to characterise this phenomenon as an *eternal return* with space not as static but dynamic, as in Quinta da Malagueira, the space constructed can be inhabited and possessed through time. This allows the rooting of routines and also the creating of new habits and new routines, which produce an exciting element. Typically the space interacts with activities and daily life, being therefore possible for it to inhabit and to be inhabited at the same time.

⁶¹⁵ Teyssot, Georges, *Da teoria de arquitectura: doze ensaios*, Edições 70 e Departamento de Arquitectura da Faculdade de Ciências e Tecnologia da Universidade de Coimbra, Arquitectura e Urbanismo, p. 32.

The space helps to provide answers to the construction of life; it can be appropriated by being inhabited and it will give new needs to the inhabiting at the same time. This appropriation and modification of space produces stimuli for the human being.

Since Modernism there has been a different interpretation of artistic as performance of the genial subject, the sovereign creator. Until then, creation was a product of the being embedded in the place, on *earth* and in people's history. This alteration has caused several changes to creating and to the relationship between the being and *earth* that prevail until today.

The truth in architecture has since then been represented by the individual value of the object as an individual investment of its creator, freed from the *historical-being* and earth. This model has originated in an estimated being, susceptible of being dominated and invaded, on which the formality of space intimidates by and dominates through the absence of affection.

The architectural space only makes sense when it is inhabited by the human being, the purpose of the work is the human being. By taking advantage of the human being who will inhabit it, the work in the participation in the process of its creation, gains another sense as an inhabitable place. The work is the place of the human being, of his feeling, experiences, living, it will gain another sense with the membership between both, being inside one another, possess and be possessed.

Kenneth Frampton says:

This drive insinuates itself again today as a potential ground from which to resist the commodification of culture. Within architecture the tectonic suggests itself as a mythical category with which to acquire entry to an anti-processual world wherein the 'presencing' of things will once again facilitate the appearance and experience of men. Beyond the aporias of history and progress and outside the reactionary closures of historicism and the neo-avant-garde lies the potential for a marginal counter-history.⁶¹⁶

The work can be compared to a spatial unity, as an inspiring model of life inspired in life. As one can see in Siza's drawings in search of life at Quinta da Malagueira (see images 38 and 39). These images reveal the attention Siza lends to local existence, the farm, the profile of the city, the stream, the scale.

⁶¹⁶ Frampton, Kenneth, *Rappel à L'ordre. The case for the tectonic*, Design 60, n. 3-4, 1990, p. 19-25.

Image 39 shows Siza's own writing with the words 'incluir tudo', which means 'include everything'. It is interesting to compare this to the mounting Rem Koolhaas had done some years earlier in 1972 with the title 'Exodus, The Voluntary Prisoners' which reflects the dominant postmodernist thinking of the time when everything was important for the statement.

Although one proposal represents a real architectural project and the other only an architectonic vision, they represent two lines of thought at the time. They represent two approaches to understanding the place and the human being.

Siza offers a fresh approach to do the work and to constructing the place. He conquers his space and manages, with this response, to put his own peripheral architecture into the overall map of architecture. Koolhaas creates images that can be transformed into symbols of the city and society in order to become consumer objects until a new image appears.

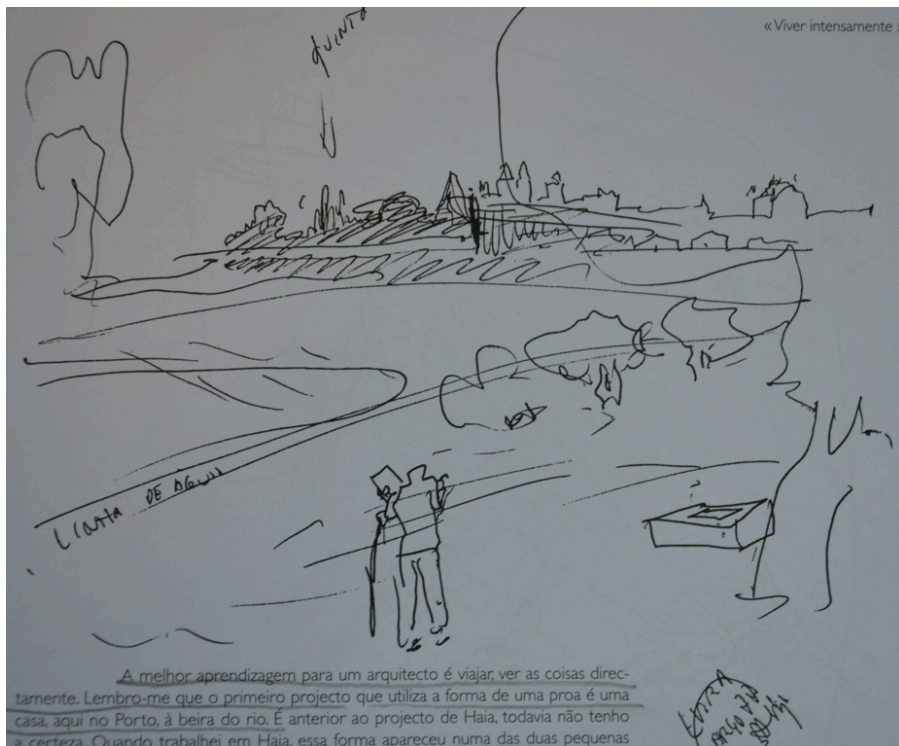


Figure 143: Siza Vieira, Drawing Plan. Siza's writing: Water Line, and Farm, 1977.
Source: Machabert, Dominique, Beaudouin, Laurent, *Álvaro – Une Question de Mesure*, Groupe Moniteur, Département de Architecture, Paris; Tradução Portuguesa: *Álvaro Siza – Uma Questão de Medida*, Caleidoscópio, p. 67.



Figure 144: Siza Vieira, Malagueira Social Housing, 1977.
Source: <http://www.flickr.com/photos/10234308@N05/2795269685>.



Figure 145: Siza Vieira, Malagueira Social Housing, 1977.
Source: <http://www.flickr.com/photos/7674166@N06/7304111340>.



Figure 146: Siza Vieira, Malagueira Social Housing, 1977.
Source: <http://www.flickr.com/photos/7252463@N04/1252145799>.

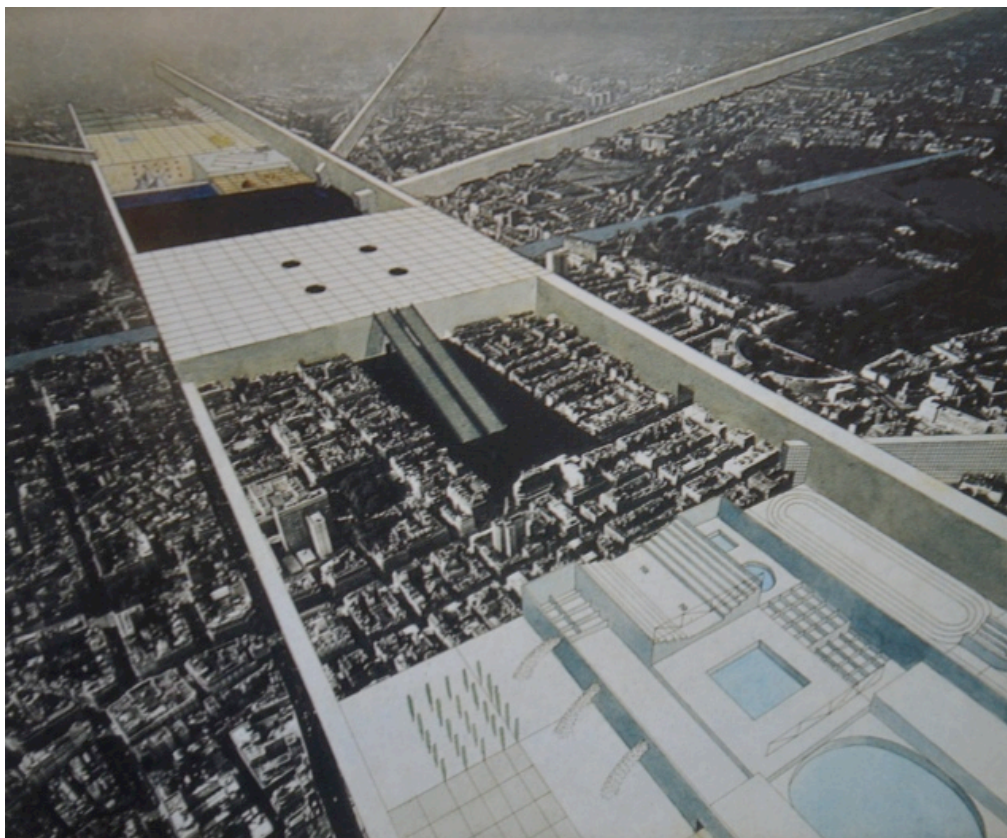


Figure 147: Rem Koolhaas and Elia Zenghelis, with Madelon Vriesendorp and Zoe Zenghelis, *Exodus, The Voluntary Prisoners*, photomontage, 1972. Centre Georges Pompidou, MHAM-CCI, Paris. Source: Eaton, Ruth, *Ideal Cities Utopianism and the (Un)Built Environment*, Thames & Hudson, p. 235.

The work has the function of stimulating life; what must prevail is the existence of life and not the imposition of work upon life. The work has a sense of immanence for the human being. In order for the work to be considered a work of art it has to come closer to the character of things and move away from the banality in them. The true character of things needs to be considered in order to turn objects into art. The universal essence of things needs to be captured in order to re-create them as place, i.e. architectural space. Their beauty also needs to be absorbed in order to re-create it into the artwork, returning the universal essence of the place, as the place is translated through matter and form, which translate the place, represent man and have him inhabit the space. As Heidegger says 'the artwork is the turning-into-artwork of truth'⁶¹⁷.

In this respect, as Adam Sharr refers:

⁶¹⁷ Heidegger, Martin, *Holzwege*, Vittorio Klostermann, Frankfurt, 1977; Port. Trad.: *Caminhos de Floresta*, Fundação Calouste Gulbenkian, 2012, p. 36.

The house was “ordered”, sometimes it converted itself into commemorative moment for the occupation of its inhabitants, physically recording their “inhabiting” in a process over time. For the philosopher, this house was driving its occupants to the understanding of its situation: its physical situation, symbolized by the particular relationship of the building with the weather and the seasons, configured in respect to the sun, the snow and the wind; and also its situation in a broader sense, conducted by rites and routines between birth and death.⁶¹⁸

This understanding of the work is in line with the views expressed in this research study.

⁶¹⁸ Sharr, Adam, *Heidegger's hut*, The MIT Press, Cambridge, Londres, 2006; Castellana Trad.: *La cabaña de Heidegger – Un espacio para pensar*, Editorial Gustavo Gili, Barcelona, 2008, p. 71.

07. TECHNOLOGY

7.1 Pure Science

The term Technology(ies) is considered as the study of techniques that characterise a certain state of civilisation or as the group of terms from an art or technique, the study of the technical procedures (utensils, materials, etc) in their relation with the development of a civilisation.⁶¹⁹

And technique derives from the Greek word *technikon* indicating that which belongs to *technè*. From the early Greek period this term is a synonym of *epestimè* which means to watch over something and to understand it⁶²⁰. In ancient times technique meant the set of proceedings in a profession or art, coded and transmissible to help obtain an effect which which was considered useful. But in modern philosophy, technique evokes a set of proceedings inferred from scientific knowledge that allow the latter's applicability. More specifically and in aesthetic terms it is a set of proceedings relating to a given art form or artist. Therefore, *technè* means to know oneself in the act of producing, to know as acknowledgement and knowledge, according to Greek experience, regarding the act of opening up, of making manifest what is given as present. It does not mean to fabricate, to manipulate or to work, but to place, to make, to rise, bringing it here, to the obvious, that which was formerly given as present. *Technè* is not the concept of making, but the concept of knowledge. As the beginning of knowledge, technique offers the possibility and the demand for a specific development of knowledge while at the same time related science emerges and develops⁶²¹. Anything can be manifested, made accessible and available.

⁶¹⁹ Mautner, Thomas, *The Penguin Dictionary of Philosophy*, Thomas Mauntner, 1996; Port. Trad.: *Dicionário de Filosofia*, Lexis 70.

⁶²⁰ Durozoi, G., Roussel, A., *Dictionnaire de Philosophie*, Editions Nathan, Paris, 1987; Tradução Portuguesa: *Dicionário de Filosofia*, Porto Editora, 2000.

⁶²¹ Heidegger, Martin, *Langue de Tradition et Langue Technique*; Tradução Portuguesa: *Língua de Tradição e Língua de Técnica*, ed. Vega, 2.^a Edição, 1999.

As to the methods relating to each science, epistemology can be applied by scientists, i.e. creators who focus on man in his different dimensions (historic, cultural, social and special...) and, with total freedom in relation to every assumption. This sets the foundations of thinking, a backdrop for truth, on the process of creating/building the work for the human being. A *backdrop* against which things are proposed, and also a backdrop on how things have been presented, must be presented and should be presented. But, inside this backdrop several questions remain unanswered about the essence of space and time, about the essence of movement and strength, about the essence of body and matter. Different causes produce different effects, but the same causes also produce different effects. They depend upon the foundation of the truth in which they are produced and which they integrate – *the context*. Everything depends on the way the human being is placed within the strategy of architectural composition. The importance assigned to him, not as a goal in itself, but as a process in the creation of the architectural work, as an integral part in defining the spatial matter. Everything depends on the position in and the foundation of the relationship between that which is manufactured and that which is natural in the world.

It becomes pertinent to raise the following questions:

How has society humanised nature – architecture and art? What has been the architect's basic position regarding the world that he is changing (what are the properties of architectural creation for the human being)? Why have people become technological gods and moral devils, scientific super-heroes and aesthetic idiots unable to understand each other?

Specific questions about specific places seem to be given answers which reflect a lack of specific knowledge and a corresponding independent practice that is in opposition to the actual place. They reflect a way of functioning which is based on a lack of knowledge of the real needs which have lead to these questions being asked. They reveal a universalist attitude of abstraction towards problems without acknowledging the varying inherent character in things. They reflect an abstract, superficial and generic vision of things, with a differentiation drawn between what is constructed, what is natural and what is human. There is no inherent point of view to relate all things and provide answers. The solutions

presented come from functioning models and methods that do not stem from existence or any specific knowledge of things, but from a partial vision which leads to partial answers to specific problems relating to place and space.

There is a generalised tendency for exaggeration or for neglect, not because civilisation develops inexorably in this way, but because it is based on a philosophy (*not a way of making*) grounded on (ethical, ontological, aesthetic and moral), points of view that are not true. The balance has been disturbed and its dynamic force has not yet been recovered in order to instigate creativity and freedom in such a way that humanity could bloom. The organic and creative, as the mechanical and automatic, exist in all manifestations of human life.

Today there is a high level of dehumanisation in the way society feels, thinks and makes. Value is attributed merely to a part of the environment, to a process and function, only to one aspect of human personality. 'This part will never be able to replace the whole, regardless of how widened and stimulated it is'.⁶²²

Architecture is quotidian construction, it is a contrast to the human, it is body on earth, it is a *Being*. It is a life close to ours.

What is the meaning of Being today? Being is an ethical and ontological problem. Being is the past, the present and the future. It is what one wants it to be. It is the object of consciousness⁶²³, but also a manifestation of sensing. Constructing is a tectonic act which results from a junction of relationships between things, the natural, the constructed, the human being, a junction around which a building emerges as a presence in its own right. These are articulated junctions linked together in a constructive, spatial, functional and aesthetic articulation with manifested and ongoing (natural, constructed, human) existence, in opposition to a practice of mere creation of consumer objects, a practice that is not based on knowledge but rather on lending access to things and to reality. This is based on a superficial approach to things and represents a formalist concept of space and technology, instead of a technique as a way of connecting knowledge which is at the origin of space creation, the formal application of abstract technologies as a response to that which is specific.

⁶²² Mumford, Lewis, *Art and Technics*, Columbia University Press, 1952, Tradução Portuguesa: *Arte e Técnica*, Edições 70, Arte e Comunicação, Lisboa, 2001, p. ex. 35.

⁶²³ Merleau-Ponty, *Phenomenology of Perception*, Part II, 3 "The Thing and the Natural World".

The definition of science, as perceived today, is antagonistic to the Being because it refers to a temporary state.

Baudrillard states:

It is therefore legitimate to state that the consumer era, as a result of the historical process of accelerated productivity under the auspices of capital, emerges equally as the era of radical alienation. Today the logic of merchandising has been generalised, and it regulates not only systems of work and material products, but the whole culture, sexuality, human relations as well as ghosts and individual pulsions. (...)

Only the emission and reception of signs occur, removing the individual being from the inside of this combination and this calculation of symbols... the consumer individual never faces his own needs, in the same way that he never faces producer of his work; he never confronts his own image either: it is the image of the symbols he organises. There is no more transcendence, the goal, the objective: the characteristic of such a society is the lack of reflection and perspective on itself. Therefore, as there is no ontological separation, but a logical link between signifier and signified, there is no ontological separation either between the being and its double (the shadow, the soul, the ideal) divine or diabolical;⁶²⁴

As a way to see the human being applied to architecture, Science has revealed itself conniving and at the service of this global model, with a few exceptions.

The post-modern vision of architecture has served and been served by this development model, technique at the service of formal exaggeration, of global exaggeration, of the cynicism of capitalism.

It is important to review this basic position, by questioning the vision of this technique, and by involving technique in the process of creating the work next to the human being, in a dialogue with the process of existence. This can be translated into Siza's statement:

There are many seemingly transparent buildings which are, in fact, completely opaque. This quest for total

⁶²⁴ Baudrillard, Jean, *La Société de Consommation*, Editions Planète ; Tradução Portuguesa : *A Sociedade de Consumo*, Edições 70, Lisboa 1995.

transparency is reductive, because a building can create internal and external conditions sometimes opposing ones, contradictions, like intimacy and the need for openness. This is why I have never made a fully glass skin, I do not see any interest in it. A building is always made of different elements and needs which require more or less light. What I find extraordinary in technical development, is that it allows, when I need a four layer glass, to achieve a nearly invisible frame, and a larger force in the contrast between opaque and transparent, between light and shadow. I do not believe that the idea of total transparency is important today for the evolution of architecture. It was once, when in the United States Mies Van der Rohe built his small glass house in continuity to the landscape. That was certainly a very important moment.⁶²⁵

It is pertinent to highlight the importance of technique as part of a methodological process of space research at the service of the place and the human being, and not as a set of abstract techniques to be applied in a form and space. Space and matter are as one. Space is a material reality and its identity includes matter, which is built using technique. Technique is a social function which defines matter from within space.

In Quinta da Malagueira Project Siza was flawless in defining the technique, whether constructive or material. The definition of such technique(s) has been created within the methodological process of performing when defining space. It is the result of a dialogue between tradition and innovation, culture and nature, the past and the future. This is the framework which needs to be given to this Pure Science.

As stated by Nuno Portas regarding Siza:

In the works documented, the best moments in each are inseparable from the strongly expressive modelling of plans or private pieces. Conversely, and this is in the border between the expressions, these pieces owe their meaning to the specific space in which they participate, expression that grasps the nature of the materials – concrete, masonry, wood or iron – to ensure a fusion of the whole⁶²⁶.

⁶²⁵ Machabert, Dominique, Beaudouin, Laurent, *Álvaro – Une Question de Mesure*, Groupe Moniteur, Département de Architecture, Paris; Tradução Portuguesa: *Álvaro Siza – Uma Questão de Medida*, Caleidoscópio, p. 82.

⁶²⁶ Portas, Nuno, *Arquitetura(s) – História, e Crítica, Ensino e Profissão*, FAUP Publicações, 2005, p. 117.

7.1.1 Utility

The value of useful – what is the useful today?

Technological and technocratic society has raised irrepressible wishes, creating new social hierarchies and imposing new needs. This new relationship has transformed unequivocally the social and cultural system and so a new way of facing the useful was born. In the logic of symbols and signs, objects stop being connected to any defined function or need, and start to respond to a different wish, of a social and cultural order. It is used as a utensil and as an element of comfort and prestige.

To speak clearly, men of opulence are not surrounded, as they used to be, by other men, but by objects. The set of social relationships is not so much a bond with their peers, according to an ascending curve in a chart, as it is the reception and manipulation of goods and messages, from a complex household organisation with dozens of technical slaves, to urban furniture and all the material machinery of communications and other professional activities...⁶²⁷

This scientific dimension or this interdependency between science and technology has been increasing, through the totality and intensity of its effects, through a universal expansion and through the speed of renovation. It has been imposing on society's vital rhythm a kind of acceleration that inevitably produces a rupture within that rhythm and in new adaptations demanded on people's functional habits and on the values that have so far governed their human sense.

Baudrillard states:

The transparency of our relationship with the world expresses itself very well through the unchangeable

⁶²⁷ Baudrillard, Jean, *La Société de Consommation*, Editions Planète ; Tradução Portuguesa : *A Sociedade de Consumo*, Edições 70, Lisboa 1995, p. 82.

relationship of the individual with his reflection on the mirror: the fidelity of such reflection testifies, to a degree, the true reciprocity between the world and us. Symbolically therefore, if this image fails, it means that the world has become opaque and our actions escape us – and we will find ourselves without any perspective on ourselves. Without this caution, there is no possible identity: I become someone else in relation to myself, I become alienated.⁶²⁸

Consumption arises as an active way of relating, with objects and society, in a logic of merchandising and the value of change.

The part of ourselves which has been sold and forgotten is still our personality, or rather, it is the caricature, its phantom and its spectrum stalking us, invading us and taking revenge. (...)

Of capital importance and revealed to us in a dramatic way is the fact that the alienated man does not merely appear as a diminished man, impoverished, but intact in his essence – showing himself still as a man turned inside out, transformed into his own enemy and rebelling against himself. It is a process that in another plan is described by Freud as repression».⁶²⁹

Over recent years there has been a loss in development of inner life and the inner well being, and with it the loss of *animus* to face the meaning of life, with people finding themselves absorbed by the process of mechanisation, a paralysis on their personalities, resigned to mechanical needs, turned into passive subjects. In the meantime, this easy way of creating large and over-the-top works has been transforming the character of things, with a decreasing interest in knowing the essence of things, or in understanding the universal essence in everything. As Heidegger says, ‘the artwork is about the restitution of the universal essence of things.’⁶³⁰ Based on the knowledge of this essence, the creator puts into motion the truth and establishes his inhabiting. But how can this truth be put into the artwork?

This is accomplished through the way in which the artwork is made, i.e. it is this essential truth which dictates the way in which the artist establishes the

⁶²⁸ Ibidem, p. 88.

⁶²⁹ Ibidem, p.103.

⁶³⁰ Heidegger, Martin, *Holzwege*, Vittorio Klostermann, Frankfurt, 1977; Port. Trad.: *Caminhos de Floresta*, Fundação Calouste Gulbenkian, 2012, p. 32.

articulated junction of everything as a way to build the work, and in Heidegger's approach 'art is the turning-into-artwork of truth. This is where man creates his inhabiting, a clearing.'⁶³¹ This clearing will illuminate, i.e. from this knowledge of existence the creator can develop a way of building which takes into consideration the essence of things and he can understand that which is truly useful in every case (artwork vs place). This can indeed be the real, intense and deep artwork which will illuminate that creative duration in every place. It is from this clearing vision that the sense of desire is acquired (libido).

This *animus* which is necessary for creating life, the ability to fantasize and dream freely the sense of life has been lost. People have allowed themselves to be subjugated by technological processes (the world of technique) and by this fabricated ideal of perfection, so seemingly perfect that it displaces people in this constructed world, unable to penetrate human personality, creating only an illusion of safety.

Materialism is the easy success of today's consumer society. This is a one dimensional vision of humanity facing immediately practical and material needs. People are from life and the system they constituted is materialising. Real life may arguably no longer be considered a purpose. The progress of abstract science with its accuracy can lead to a positivist vision in which the exacerbation of the process is limited by the manipulation of life. Not even science may violate life. The contemporary creator is subjugated by the universal tendency which leads the contemporary man to model the world in proportion to its renewed power to produce. How can this model of ideation be rebalanced? The solution would be to elect as an ideation the autonomy of the human spirit, its creativity, its naturality, its freedom and its natural will. An artwork becomes *entity-work*⁶³² through the act of creating, and it is this entity-work, as clearing, which man establishes as his (present and future) inhabiting and where he develops his free and creative spirit.

Tomorrow's world is not more predictable than future arts or sciences. However, no activity should ignore certain attitudes which rule the present era, raising consciousness is needed.

On purpose there is: with something, leave to end for something. The relationship of "to...for" must be indicated by the

⁶³¹ Ibidem, p. 36.

⁶³² Ibidem.

term remission. Let's not then decouple the term what-for-to (womit) from the purpose – the hammer – that-for-what (wobei) – the hammering. But the purpose of a utensil can, for their part, subscribe be part of another purpose – the hammer serves to hammer nails, to build a shelter. At the end of the day, and the concern is always a "take into account" the purposes lead to a to-what (wozu) that is no longer a relative on-hand but a relative whom belongs to the world as their ontological Constitution: Dasein.⁶³³

Architecture is the most direct way of causing this transformation owing to its technical dimension. In the architect society has found a man who extends his organic functions to his outer circle, owing to a permanent material structuring of his surroundings, through the use of tools and instruments which record the profile of his inventive adaptation to things.

Since this adaptation is 'inseparable from certain behaviours' which define the social structuring of his environment, man's emergence in nature can be doubly assessed:

A – according his domination of the 'the natural world' – and so the technique appears in work, through the dialogue between hand and brain, as a 'mediator in the material circulation between nature and man';

B – and (assessed) according to the changes in the human world itself, as in objectifying its technical activity it will objectify itself, according to different levels of social maturation.

This is a proximity to the technical dimension of man, understood as a (material and psychological) *artificial means of acting* which man (as a bio-psycho-sociological structure) has invented, has used and has transmitted since pre-historical times.⁶³⁴

The new structures do not annul the ancient ones; they replace them, provide other means of access and originate new systems for the integration of sensations. Technique stimulates through the possibility of operating the biological and psychological modification of human behaviour and thus, by converting his abilities into powers for world domination – a world in which he

⁶³³ Franck, Didier, Heidegger et le Problème de L'Espace, Port. Trad. : Heidegger e o Problema do Espaço, Instituto Piaget, p. 60.

⁶³⁴ Matos, Vítor, *A Dimensão Técnica do Homem*, separata da revista *O Tempo e o Modo*, N.º 34/35, Janeiro-Fevereiro de 1996, Lisboa, 1996. Adapted.

intends, paradoxically, to produce, destroy, safeguard, organise, communicate and inform.

To what degree will this rupture make man's own responsibility critical, since man's *logos* is compromised by his *technological* relationship with his works?

'Waving a universal mathematics perspective is unhelpful as experience cannot be sacrificed to the demands of a system'.⁶³⁵ Architecture offers a more direct and adjusted approach to a new psychological and active experience of the external and internal world completely transformed by technique. 'When true innovation takes place in man's ability to transform matter, a corresponding level of innovation must also occur in his figurative thinking'⁶³⁶. And vice-versa.

The most important fact is that architecture is tempered by creative evolution. The greatest science with the highest level of awareness. In this sense, the value of the useful acquires another dimension: the usefulness of comfort, of rooting, of the meaning of the Self, so that the 'I' can be himself and be able to monopolise the other. This gives the 'I' the dimension of space and time to feel, to think and to act. Through the possibility of desire (libido), this value gives the will of being, of possessing.

Today, the useful is comfort and protection, but also a clearing which illuminates and shows the way into other ways of creating and this elevates the world and makes it emerge from the material space.

Here, the technique, as intended – the dimension of matter – through experience, gives comfort and protection, roots people, gives them the notion and lends them the capacity of immanence.

How to apply usefulness to Quinta da Malagueira?

Siza extrapolates the sense of the useful to that place and to those human beings. This sense of useful is unique, it arguably does not apply to any other project. Substantially at the same time and also in the SAAL framework of operation, Siza designed the neighbourhood of St. Victor¹⁵ in Oporto and the sense of useful there is completely different. The way in which Siza develops

⁶³⁵ Bergson, Henri, *L' Evolution Créatrice*, Paris 1907; Trad. Portuguesa: *A Evolução Criadora*, Edições 70, p. ex. 49.

⁶³⁶ Francastel, Pierre, *Arte e Técnica aux XIX^e et XX^e Siècles*, Paris, éd. de Minuit, 1968; trad. Portuguese: *Arte e Técnica nos séculos XIX e XX*, Edição «Livros do Brasil» Lisboa, Coleção Vida e Cultura, Lisboa, Janeiro de 2000, p. 153, Adapted.

technical and constructive solutions is completely different, because the place was different and there were other people, so the method was also different.

He understands the usefulness of the technique at the service of the place, the human being, the idea of the project. The usefulness enters into the discussion of the method, is part of the method. The method does not follow the technique.

Siza investigates the usefulness of working techniques and materials available in the region that will be developed and implemented by the inhabitants (this is self-construction) and adjusts the project. The project is interconnected and inter-dependent of the possibility of people building their houses with the means and materials from the region, and the whole technique is designed with this existential utility.

The project reveals the technique and the usefulness in adapting to the comfort and the possibility of finding a solution that allows the development of houses in the future. It also reveals the technical as comfort and the way in which the process identifies with the human-being, present and future – the sense of ownership and acceptance of life.

The Useful thought as a need to respond in that place and to those people, allowing the desired and required comfort, in particular, that life lived, and not the other way round, in which the solution of the project would be dependent on the global and abstract technology and people would adapt to the final work.

Today, the teaching of architecture in general trains technicians who see the usefulness of the technique and apply the technique only in a technical sense which is abstract and global. It is necessary for the teaching of architecture to reverse the process with all the variety available today, to go back and relearn the model of the Porto School.

It is necessary for there to be a reappraisal of how useful technique is (*utilitas*⁶³⁷) applied to new ways of thinking and creating and to the character of developing matter from within the space. Or a new point of view as stated by Heidegger:

When the Work is produced with any material – masonry, wood, metal, colour, speech, sound – it is said that the work is also created from it. But in the same way the work needs

⁶³⁷ A triade de Vitruvius (*utilitas, firmitas, venustas*).

elevating in order to be glorified, its development also becomes necessary, because the entity-work consists of elevating the world. In its beingness, the work is something which develops. (...) The elevating of a world is part of the entity-work. Inside the Work, and imagined in the horizon of this definition, which is the essence of the so called raw material? The tool may be differentiated by use and possible-use and takes on that which is made of, the material.⁶³⁸

⁶³⁸ Heidegger, Martin, *Holzwege*, Vittorio Klostermann, Frankfurt, 1977; Port. Trad.: *Caminhos de Floresta*, Fundação Calouste Gulbenkian, 2012, p. 43,44.

7.2 Applied Sciences

Every object persists in its state of rest or uniform motion in a straight line unless it is compelled to change that state by forces impressed on it.⁶³⁹

Matter is not indifferent as a stimulator of sensibility. It has *quália* that stimulate sensibility. The author's choices regarding matter are fundamental, because they are a group of sensitive qualities that comprehend the *natural values of matter* and embody the author's values, the values of technique expertise and sensitive values. The complete object goes straight to people's sensibility and corresponds to the beginning of aesthetic emotion. It is a material structure (the way matter reveals the artist's thoughts) and a conceptual structure.

Matter is a phenomenon which allows an approach to works as products defining and explaining nature and specific existing conditions. It is sensitive to experience and to the production of pleasure and empathy – *einfühlung*, a phenomenological matter. It produces distortions (human time, corresponding to people's temporal living and to an anticipated time).

'Technique relates to innovation and art relates to the value of living and the value of life'⁶⁴⁰. It is important, in this case, to interweave them into the method, to work with the other. A new (technological) formalisation in the seduction of the human. Construction and technical creation of man find their parallel in organic activities presented by another living being. A new dynamics in the process controlling the process itself, transforming technology into poetry. This is the poetics of technology and the mastery of the whole process. The sensual value of the object and the feeling and sensations generated by architecture allowing sensations that have not yet been awakened. This is technology seducing the human.

For example, the building technique used in the house at Quinta da Malagueira was thought of along these lines, namely the way in which this

⁶³⁹ Newton, Lei da Persistência ou Lei da Inércia (The Law of Inertia)

⁶⁴⁰ Damásio, António, *O sentimento de Si*, Europa América, 2000, p. ex. 342.

technique helped find constructive solutions and the most economical way to respond to the local people. This use of technique as affectivity, of aesthetic emotion, of inner joy, of the quest for immanence is incompatible with the material techniques that nauseate life, and not in the bergsonian sense, through which technique has killed mystique, in that body immeasurably magnified in which the soul no longer has a place. Here technique serves art and architecture in divine sense of the human, ecstasies through the authentic work.

Technique is a specific and anthropological notion used in constructing the spatial and material reality; it is a specific tectonic act in the poetical construction of that which is real. As stated by Frampton:

Despite our highly secularized techno-scientific age, these polarities still largely constitute the experiential limits of our lives. It is arguable that the practice of architecture is impoverished to the extent that we fail to recognize these transcultural values and the way in which they are latent in all structural form. Indeed, these forms may serve to remind us, after Heidegger, that inanimate objects may also evoke 'being', and that through this analogy to our own corpus, the body of a building may be perceived as though it were literally a physique.

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An inversion of values is suggested, taking the technique to another dimension: the issue should not be in respect of technology, as it is an issue of architecture's materiality – the art of constructing according to the matter. Therefore and inverting the principles once again: it should not be from technology to architecture, but from architecture to technology – the truth of architecture. Taking into account that technique is the way of doing and technology is a set of rules that comes from technique and not from architecture, the natural truth of architecture will be arrived at, and so will the aesthetics of technique:

What is the aesthetic importance of technology? What is the importance of the aesthetics of the matter? Every matter / material has a means of appropriation of the body and each force (the notion of geophilosophy is present again). The spatial matter needs to set in relation to the pragmatic participative

⁶⁴¹ Frampton, Kenneth, *Rappel à L'ordre. The case for the tectonic*, Design 60, n. 3-4, 1990, p. 19-25.

forces of its users and forces that come from outside, from the place that will occupy and be occupied by this matter, leading to an eternal force, a matter proper, to construct and be constructed in time and space.

Proposing this inversion does not imply the use of technique as a pre-conceived idea, but as a way of making, of thinking, of feeling and of being.

Taking Quinta da Malagueira once again as an example, the method for developing the project idea (tectonics) has emerged from the investigative and public participation process. Its spatiality and material reality have in turn come from this method, without any separation, fused into one single notion, i.e. a constructed reality. The latter contains all existing reality (which in some way has been the engine behind the process): technology linked to construction was conditioned by local materials and by the local workforce, since in many instances the actual residents have built their own houses, and also the disposition of the houses around a patio for solar protection. All of this has been a chain reaction linked to the method used, the narrative detail, which has led to the ultimate solution.

This is a transcendental existence, a way of life, not a personal thing; it is the inventiveness of a possibility of life, an ethical and an aesthetic approach, as well as an ontological and moral one. This is work as a nomad, it is human truth as a product of judgment. The product is matter, something which closes, identifies and qualifies the architectonic space which confers a sensitive and human quality to it. This matter is the product of a creative process and unique research that results in this monad, where there is no separation between space and matter. Just a life, a single density and a single work.

This perspective of technique as matter allows the understanding of the sense of human experience and sensations as connected to the meaning of things, by the personalisation of the world and by the dynamic role performed by human nature and its transformation.

There is a double experience in the relation of the matter with the human and the place – the sensory experience of matter and body. The truth in the relationship with the place and with the inhabitant. The individual inhabits his house, his workplace, but also his city.

The impersonal should not be repressed. The technical and the rational should, on the contrary, be integrated into that development in some other perspective of human life and of the service to human creation. And the contact is the *spatial matter*. Instead, it is about introducing the *material dimension* into an alternative perspective. This is not a technical (and commonly used) issue

alone, but also a dimension which occurs during the research process – mental strategies – or even prior to it. Bringing technique to the same level of its meaning, prior to the *merely technological* issue, requires the relationship between matter and sensory experience, between matter and the human who *inhabits* and the landscape he will integrate and inhabit – the issue of thickness and density of *relationship with matter*.

The act of construction is a junction of architectural elements around a living poetics with a narrative around which it is possible to inhabit. This is not an abstract or aleatory junction, but one which is built from existence and to give meaning to existence. It is a tectonic junction (space, matter) with a spatially specific ontological experimentation in mind. It is a creative invention stemming from the place in order to inhabit the place.

As Paul Valéry states, ‘art is intrinsically a constructive form.’⁶⁴² Departing from this statement, and transposing it to the specific context of architecture, it can be stated that matter, space and shape are built in a reciprocal truth, from sensing, thinking and acting. This *constructive form*, to which space and matter correspond, is something so *naturally true*, so *naively created*, that it appears even before existing. It is a pre-feeling that evolves into a feeling, translated and stated by an aesthetic category (a way of feeling and communicating life through value), which leads to a thought, a development, an investigation and to an action, a methodological realisation of a process and material construction.

This feeling is built from this useful overview of the technique, intertwined with the spirit of place, natural and built, and with its people, its history, its present and its future. Based on these premises, something is felt and something is revealed, the density of matter begins to be felt by its creator and begins to be revealed by the space that starts to be created. This is an idea that will appear on the environment that will be created, lived, where the material density that accompanies this environment and its technique produce this density.

In the case of Quinta da Malagueira, the idea of home around a courtyard was emerging in order to offer protection from the climate; to create an environment of transition between the inside and the outside; to create warmth and privacy; to allow for the evolution of houses, among other things, which in

⁶⁴² Valéry, Paul, *Eupalinos ou L’Architecte*, 1921; Tradução portuguesa: *Eupalino ou o Arquitecto*, Fenda, Lisboa, 2009, p26.

conjunction with the relationship between history and the place, was giving rise to an idea of matter, thickness and technique. This was being felt.

As Siza says in his interview:

So what moved the vernacular model of the courtyard house, which is not the only one in Alentejo, but it is too, is the one that is favourable to the budgetary restrictions and the creation of comfort, that is, the courtyard introduces a kind of transition; the climate in Alentejo is harsh, it can be very hot and very cold as it has large thermal variations, so that it is an area of transition and where they have planted trees, or what was recommended was vine, pergola. (...) The white wash, also has clearly something to do with Évora's climate [and] with its colour (...). But apart from that it is also a defence against the heat (...), aspects of economy and comfort. It also has to do with the size of the openings; there are holes in the wall and no large glass walls; it has to do with economy (...) with insulation, protection, and therefore affinities with the vernacular architecture appear, which in my opinion it has more to do with these constructive things than just joining vernacular architecture *tout court*, even though that also exists, with the data involved as well as the connection with this city, which was one of the objectives of the plan, was not to be made a dormitory but one thing in continuity with the city, because it was very close, and because there was an illegal neighbourhood, between the wall and the rest, and has to do with all this and more still, as you know nothing in architecture is because of this, it is for this, and for that and for another.⁶⁴³

This feeling, thinking and acting are built from research on Sense, Time, Place and Technologies. The result from this process is a true *monad*. It is the harmony resulting from a combination of all these elements, with no beginning or ending, perceivable through their *spatial-matter*.

Contemporary architecture is so complex and technicist that it loses its true material nature. Current technology is a contingency of scientific evolution, but not a technique. It has become separated. In Vitruvius or Alberti's time, technique was to a degree the way of doing rather than contemporaneous technique. This once again brings into discussion the issue of strategies and creativity and the way of doing.

Architectural creation cannot be regarded as mere technology or technical ingenuity. This would reduce art, and in this case architecture, to something trivial and lifeless. The capacity to create each work from a unique process represents a new human dimension – the capacity to go beyond the simple

⁶⁴³ Extract from the interview with Álvaro Siza Vieira by António Oliveira in 2008.

reaction to signs, to create beyond oneself and to create beyond and from human experience. Artistic creation, as Mumford states, 'causes inner transformations, it allows the internalising of the outer world and the exteriorising of the inner world'⁶⁴⁴. It perpetuates and evokes the essential experience of life and develops human society.

Taking into account Quinta da Malagueira, in addition to the housing, one of the referentials introduced was the aqueduct, a symbolic element which marks this housing development. But adding to the historical semantics which links it to the city, the aqueduct has a technical functionality: it conducts water and power and it offers a directional line connecting the various housing structures, connecting the inhabitants and creating the rhythm of the living/livable space. On the other hand, the technology used in the construction of this conduit represents a concern for the human dimension: the choice of plain materials, i.e. untreated concrete blocks, as they require no finishing treatment thus allowing their true identity to show through; they served the purpose and so beauty was achieved at minimum cost – the dialectics of the beautiful with the useful. The material / spatial truth.



Figure 148: Siza Vieira, Quinta da Malagueira Social Housing, View of the aqueduct.
Source: <http://media.archinform.net/m/70033064.jpg>

⁶⁴⁴ Mumford, Lewis, *Art and Technics*, Columbia University Press, 1952, Tradução Portuguesa: *Arte e Técnica*, Edições 70, Arte e Comunicação, Lisboa, 2001, p. 19.

In this case the usefulness of the technique serves the quality of the architectural space. The concrete blocks are a simple material with a strong truthful presence, and provided an inexpensive solution for the aqueduct which has various axes in the configuration space that will be built. They have, for example, gelled together the housing structures which surround the aqueduct, allowing for an element with a very strong presence to give unity and continuity to the development, with a well-defined rhythm. At the same level as the pavement, the aqueduct sets the pace through the presence of a portico which develops – it sets the pace for the entire development.



Figure 149: Siza Vieira, Quinta da Malagueira Social Housing, View of the aqueduct.
Source: [http://www.ducciomalagamba.com/images_proyec/455/thumbnails/006\(2607\)-455_425x425.jpg](http://www.ducciomalagamba.com/images_proyec/455/thumbnails/006(2607)-455_425x425.jpg).

As Siza explains in his interview:

Oh the viaduct, the viaduct, well, about my saying that there is a parallel between cars and pedestrians, one of the reasons for the viaduct is that I knew from the start that there would be no money for equipment/facilities, and therefore it was a vocation, it was a mass of suburbs, you know, and therefore I gave so much emphasis on pathways, in this case a covered route, but in general on the pathways, based on pathways that already existed before my intervention, and which was a very solid indication, as how people commuted to and from the city, and moved within, but an indication that it would have to be transformed to suit the new body built, but many paths alongside were walking paths and that was a very great support, because whenever I made a mistake in transformation, the error was immediately in sight, because people simply did not follow that way, it got corrected, so that there is a very great

concern to respond to the natural route, which is the relations route with the outside, but also with the interior, but there is another reason as I knew that I would have no money, and to avoid the landscape of suburbs, I thought of a very strong element, I could introduce a different scale and thus end up with emptiness, and that is why I proposed to make the duct high⁶⁴⁵.

In Siza's case, the quest for this dialectics, for this material truth, is revealed through the reciprocity between thought and drawing. Drawing is the unconscious research and science; it reveals that which is not revealed to the author, who does not reveal it either or what he explains in another time. It is research, it is a way of thinking, investigating and doing. It is a way of inventing and living the constructed world.

Drawing brings order to the world of architecture.

Drawing invents space, a space. Space is not only what is seen, what is visible. Space also comprises the invisible. And drawing – an art of space rather than a strictly visual art – ventures into the space.⁶⁴⁶

Experimental realisation of investigation, research, synthesis and interpretation allow a new understanding of inventing and living the constructed world. The reappropriation of the *inhabiting* is architectural creation through the deepening and specialisation of the methodological capacity of acting in the face of architectonic, social, cultural, environmental and urban phenomena. Also the capacity to learn the relationships between, on one side, man and architectural creations and on the other the architectural creation and their environment, as well as the need to relate architectural creations and spaces to each other according to the human needs and presence. Theoretical, historical and valuing knowledge focussing on the artistic and architectural creation as well as the *urbanological*⁶⁴⁷ *praxis*.

⁶⁴⁵ Extract from the interview with Álvaro Siza Vieira by António Oliveira in 2008.

⁶⁴⁶ Siza Vieira, Álvaro, *Imaginar Evidência*, Edições 70, 2009, p. 39.

⁶⁴⁷ The idea of urban space which obeys a sensory logic, defined by the very nature of urban space through poetical and human needs.

Searching his preoccupation with knowing man's biological and functional aspects, it is in their physical dimension and correlation with the dimension of spaces where man has developed his various activities (canon).

It is important to master the methodologies of analysis and understanding of territorial phenomenology, their natural functioning and their functioning with man's intervention, likewise with mastering operating techniques of intervention and creation. The space of ingenuity and cognition. This creative presence occurs in Ecological, Urban, Architectural, Landscape, Human and Social systems.

Architecture, in its visible presence, with its materiality, lends a face to things first and afterwards lends man his own view.

The work, with its thingness, provides support to our habitual behaviour towards the work⁶⁴⁸.

By opening a world, all things acquire their delay and haste, their distance and proximity, their amplitude and narrowness, their depth and consistency and also their gravity. So, as a spatial-material reality, the work has its own density, a matter which is *natural and truthful* to the work. As produced gravity and rising itself, the work opens up a *world* and lends it a permanence which dominates through its material density. To be an artwork is to set up an idiosyncratic world, starting with a way of doing – *techné*.

⁶⁴⁸ Heidegger, Martin, *Der Ursprung des Kunstwerkes*, 1936; Port. Trad.: *A Origem da Obra de Arte*, Edições 70, 2010, p. ex. 46.



Figure 150: Siza Vieira, Quinta da Malagueira Social Housing, View of the aqueduct.
Source: [http://www.ducciomalagamba.com/images_proyec/455/thumbnails/007\(2592\)-455_425x425.jpg](http://www.ducciomalagamba.com/images_proyec/455/thumbnails/007(2592)-455_425x425.jpg).

On the other hand, architecture will be able to find new methods, new techniques, new materials for spatial organisation. Technique and technology are not at stake here as the issue is the way it is used. Technology may enter the processes of architectural composition but always as an auxiliary element and to serve ethical, aesthetic, moral and ontological principles. Always with an awareness that the space has sensitivity and the materials have spirit. There may be new methods of analysing that which is real (quantum methods of analysis or, in their intervention, composition diagrams between rhythms, intelligibility, fluidity), as instruments for research and for capturing new and varied data from existence, a way to enrich the process and to ensure the solution is widened, multifaceted, specific and in tune with the local rhythm.

Architecture may come across materials which align with world transformation – the material structure. New energies and new materials may bring through their properties new material characteristics with lower costs and fewer means, and in turn new ways of doing and different ways of humanising spatial matter. Ethical and aesthetic parameters introduced by social and ecological remediation prevent the neutrality of technique. The being and technology.

A solution could be in using quantum mechanics, the world of fractals,⁶⁴⁹ biotechnology and new technologies which could lead to the invention of new materials and new forms of energy. This would enable architecture to create new materials such as ceramic tiles as well as intelligent and ultra thin fabrics which could offer new sensory experiences. They could also offer *new materialities* such as more flexible materials through the use of disruptive technologies, or alternatively allow the obtainment of energy from differences in temperature.

In this case, the essential question is not related to Siza as such, but the process and its intended purpose. There may be several influences, as the architect may be open to new techniques, but the motivation must be the same, the human being and the human being's place. The techniques serving a poetical vision of space are intertwined with the human being and with the place. Architecture must never lose the notion of man's natural dimension which *poetically, man inhabits*, and in which reality is created by imagination – the *ontologisation of the imaginary*. Here imagination is in the creation of the human being.

The Latin motto 'ars sine scientia nihil est' (art is nothing without science), could therefore be inverted into 'scientia sine ars nihil est' (science is nothing without art).

However, a new ethical and moral attitude would be needed in the domain and use of technology as a technical issue through the way of doing (feel, think, act). A social and ecological crisis introduces ethical and aesthetic parameters which prevent technical neutrality. As Heidegger states:

The artwork is about restitution of the universal essence of things, of every thing. Matter and form represent man because they come into the being through their own making. It is important to know from where things come so that we can express and bring into full view the character of being a thing to things, the character of being a tool to tools and the character of being artwork to the artwork.⁶⁵⁰

⁶⁴⁹ Fractures that exist in reality and which can be quantified, i.e. information on existence.

⁶⁵⁰ Heidegger, Martin, *Holzwege*, Vittorio Klostermann, Frankfurt, 1977; Port. Trad.: *Caminhos de Floresta*, Fundação Calouste Gulbenkian, 2012, p. 36.

In line with this it is important to highlight the moral need in the mastering of the process and in the development of technique, a moral dimension serving the ontological dimension of the human being. This mastering may in turn lead to a transformation in the mastering of technique, as a rereading of the technological process, by readapting technology and technological processes to human life rather than adapting human life to technological processes.

An adaptation to human personality, 'a human pattern, a human rhythm and a human purpose should transform the activities and processes of technique'⁶⁵¹, a humanised technique, personalised and located topologically in a commitment and in a symbiosis resulting from the research process which leads to a human *idea* of architecture – the variable canon. This process is motivated by the incorporation of the human, the localisation of the human and in the personalisation of the human, in the sense of the immanence by the lived.

Technique as an instrument of human relation. The existing place is a habitable place, a plastic place, but also a place of hidden potentialities, waiting for a revealing look that comes from those elements, concealed but detectable. Technique without alienating the subject and against the separation of the human being, on the contrary, with the widening of the being with sentiment and as a thinker.



Figure 151: Siza Vieira, Quinta da Malagueira Social Housing, View of the aqueduct.

⁶⁵¹ Mumford, Lewis, *Art and Technics*, Columbia University Press, 1952, Tradução Portuguesa: *Arte e Técnica*, Edições 70, Arte e Comunicação, Lisboa, 2001, p.18.

The dichotomy between space, structure, and building prevent the construction of the complete object. In this object there is no place for this separation. There is no separation between matter and space, only the space that is characterised by matter, a true *monad*. Technology reread in a new dimension, not merely as a shape of resolution of technical needs, but in the composition of space, of the *monad*.

Siza has the ability to build spatial materials, to using space according to a material hierarchy which corresponds to precise functions: In the Quinta da Malagueira Social Housing, the cement blocks for the aqueduct, the red bricks for the processing stations, the white stucco houses, the marble for some of the public places. Siza executes these relationships between space, function, material, technology, place, economic and social conditions, rendered in a spatial reality to be lived, with a true identity. As Siza explains:

The construction of the infrastructure was very important, as it made it possible to configure the space from the beginning, and give a certain identity to the place and people. These aqueducts had to be cheap, or at least not as expensive as the normal infrastructures. A material was needed that could remain rough, visible. (...) Also I thought the contrast between the houses and infrastructures: an aesthetic option that evokes the contrast between stone and the white plastering of the old city.⁶⁵²

But is it important to return to the issue discussed previously about architectural creation and economical means? Would it be possible to create architecture and build using the plainest and most economical material and means? Would it be possible to create architecture without it being used as a means of advertising individuals who wish to become famous?

⁶⁵² Machabert, Dominique, Beaudouin, Laurent, *Álvaro – Une Question de Mesure*, Groupe Moniteur, Département de Architecture, Paris; Tradução Portuguesa: *Álvaro Siza – Uma Questão de Medida*, Caleidoscópio, p. 79.

Architecture should stop serving the capitalist and consumerist system, only for the monumental work, impressive and ostentatious, and it should start approaching the work as the continuity of nature, a reality with a human sense.

Architecture can be improved with more economical resources with the ultimate aim of providing the human being with a better living experience and with more spatial quality. A plain architectural work, expressing true architecture, can be created for the human being and for a *place* and belong to a specific context.

On this issue Siza says:

Housing is a constant presence in the city and it is always social. The difficulties resulted from the insufficient amount of financing, which was a great obstacle towards reaching an acceptable material quality. So, the notion began to be spread around that these cheap constructions must be terrible, in the same way that popular construction was always linked to something inconsistent and lacking in quality. Today we have resigned to this. I recall that, among the many controversies of this project, one impressed me in particular: the houses had not been approved because they were popular construction, as if there was a 'lower category' for this type of project. It is the same as linking economical limitations to lack of quality: and therefore with fewer resources, the result must be terrible.⁶⁵³

And he also states,

Concerning the cell, I have read several interpretations which usually link the Portuguese vernacular to rationalism. I do not share this vision and do not consider it important. I believe it is necessary primarily to study the economic and technical reasons, and the contextual reasons in which we intervened. In addition to the limitations in financing I've mentioned above, the local construction conditions in Alentejo were determining: farming areas, mostly uninhabited, where work was mostly seasonal until recently. In this region, the response from local production moved at a very slow pace, and it was dependant on artisanal techniques and materials, with the single exception of public buildings which were very few⁶⁵⁴.

⁶⁵³ Siza, Álvaro, *Imaginar a Evidência*, Edições 70, p. 107.

⁶⁵⁴ Ibidem, p. 125



Figure 152: Siza Vieira, Study of the aqueduct, 1977.
Source: Rodrigues, António Jacinto, *Álvaro Siza/Obra e Método*, Civilização editora, Porto, 1992, page 116.



Figure 153: Siza Vieira, Quinta da Malagueira Social Housing, View of the aqueduct.
Source: <http://www.flickr.com/photos/10234308@N05/2796117748>.



Figure 154: Siza Vieira, Quinta da Malagueira Social Housing.
Source: Photograph by the author.

Last but not least, it is relevant to introduce alternative perspectives to technology and technique, the *ecological* perspective, and also the perspective of feeling. It is important to develop a new sensitivity to nature and try to find a close link to nature, rather than a contrast between construction and nature. A link or mutual enrichment should be developed between the constructed space and the natural space, a way of doing which does not separate interior and exterior but which tries to perceive and understand nature as a way of feeling its presence in the constructed space. Using nature to add value to the constructed space, and using the constructed space to add value to the natural space.

Today's architecture sees nature as a platform on which to base its matter, its preponderance and from which to extract energy. Since the industrial era, technique has been used as a way of dominating and conquering the natural environment, of creating and imposing its own way of existing.

A different way of creating and existing is required, a break-up – a relearning – with this perspective and the mastering of this technological process, with this capture, dominating and exposing the natural, with this transformation completely calculable and objective. There is a concern with the means and not with the end.

It is vital to understand the relationship between things, and to think of existence and creation as a world with open relationships. It is equally vital to refer once again to Heidegger and to the principle of quaternity, according to which the world is formed by earth, heaven, mortal beings and divine beings. As Norberg-Schulz states, 'remember that our world-of-life consists of specific things and not scientific abstractions'.⁶⁵⁵ This reinforces the need for a new way of thinking and creating architecture as an open ended process, open to capturing and understanding existence; a process which is transformed and adapts to real problems and which changes according to new data as it appears and is understood; a process which involves the material and spatial reality organised and constructed from the singularities in each situation and which defines the characteristics of this new spatial-material reality – by inventing and knowing.

⁶⁵⁵ Norberg-Schulz, Christian, *Heidegger's Thinking on Architecture*, in: *Perpecta: The Yale Architecture Journal* 20, 1983.

It involves a concern with the means alone as a way of solving a problem from a technical point of view and functioning, and not as a *material end* with a sense of feeling.

To establish some other hierarchy with nature and landscape, in which the material / spatial object *inhabits* and is *inhabited* by nature in a non-dominating relationship without objective possession. In the same density and thickness in a mutual occupation and *coexisting-housing*, in which thickness and density create themselves as a common feeling and thinking, belonging to both, defining themselves on their own identity, in the same state of motion or in the same state of rest.

Size states that the idea in the place.

When I first visited the twenty seven hectare site for the project, I had noticed several presences. First of all, the clandestine quarter of Santa Maria, whose steepness of the land conceals the road to Lisbon and some other municipal routes. In between there is a watercourse. Several traces witness several pre-existences: an Arab bath, close to a watercourse, a cork-tree and a tank in a higher position. (...) From this place, we can see the beautiful profile of the city of Évora, a city made of granite and marble (which is a rare feature): and the cathedral, the Roman church and the neoclassical theatre rise.

I have started to study the great vitality of the Santa Maria quarter, stimulated by the presence of small commercial activities. People leave home to get water from the water springs, to go to school or to go to some other quarter, and therefore, over time, they have left traced across the field the routes which were more convenient for them. These very clear traces would also help to explain behaviours and the topography and indicated the possibility of transformations and relationships. It soon became clear that the connection between the two clandestine quarters was one of the fundamental issues in the project. Then, to favour the invisible movements between the fields and the Lisbon road, I have decided to also trace the north and south axes, which extend beyond the Lisbon road via a pedestrian path. This crisscross constitutes the structure for the intervention and the debate over the house was started with it.⁶⁵⁶

⁶⁵⁶ Siza, Álvaro, *Imaginar a Evidencia*, Edições 70, p. 113, 115.

However, a new ethical and moral attitude in the field and new use of technology will be needed. At the risk of being inconsistent, technological innovation can allow the desirable control of the process.

Architects cannot be held hostages of technology in order to build good architecture. They should depend on their capacity to investigate and to think of man in his relationship with the constructed and the natural space. They should depend on their capacity to create and in their poetical autonomy, regardless of any available technology. They should also depend on their freedom to investigate and to think of new ways to create architecture and of constructing the place.

Architects cannot become dependent on technological processes in order to develop methodologies for architectural creation. Man should master the process completely with total freedom to intervene and to include all possible and necessary information in the processes of architectural creation.

On the other hand, an exclusively spatial suggestion is not a renewed one and does not bring any contribution into the integration of problems. Space cannot be take as an element which is isolated from the other factors in architecture: a space is constructed with a certain set of means, this is why technological factors are also fundamental and cannot be separated.

In Quinta da Malagueira, Siza develops a methodology for an architectural solution which could be built by locals in that place, in addition to all the needs and capacities previously mentioned. Here man has mastered the technique. But this method which Siza Vieira reinvents in the project for Quinta da Malagueira is much more than that. It is a way of thinking the project, of thinking an idea for that place in its aesthetic autonomy from a poetics of perception. As stated by Nuno Portas:

Technique alone makes it possible to know the world – societies and cultures – its expectations and its motion, linking them closely to history of art, of architecture and of technique, and through philosophy and anthropology, among other disciplines, it makes it possible to localise and critique the methods it applies in order to meet man's needs in the experimental sciences, the social sciences or even in artistic concepts.⁶⁵⁷

⁶⁵⁷ Portas, Nuno, *Arquitectura(s) – História, e Crítica, Ensino e Profissão*, FAUP Publicações, 2005, p. 361.

Technological importance is currently evident in the introduction of values and in the visible organisation of the present and future reality. Architecture should offer a vision which reflects the creative attitude, a way of doing which is built with existence in which the approach to finding a solution is not achieved in one go neither is it independent from means of resolution. Instead it is achieved through ongoing and mutually adjusting activity between every knowledge situation, derived from existence, the objectives and the available operators. The creative attitude will consist in the ability to recognise the moving structure of problems by continuously aligning the means to the end, the inherent meaning of things between space and matter, between matter and technique, and not to depart from unequivocal truths or abstract techniques.

The architect should resist symbolic discursive capabilities of material constructions and aim to define them by offering alternative means of thinking and using.

CONCLUSION

Creation happens via transfer between the creator (the sender) and the addressee (the recipient). This transfer develops from a spatial-temporal reality (sense/time/place/technologies) which is the reference. From this reference, the transfer develops its own sense involving the introduction of a new reality which returns to its creator via the established relationship, and thus it is continuously repeated.

The human being and the place are in constant construction, in ongoing development. The architectural work defines ways of inhabiting and of modelling other architectural work and of shaping time. It is in this ongoing present that the subject experiences his own work, the creative duration⁶⁵⁸, as both congregate in this ever new present. In Greek tragedy there was always a constant fight between the new and the old gods, so that every key word would add to it and suggest that which is sacred and which is impious, great and small, elevated and superficial.

As Foucault illustrates, in the classical age man was not viewed in his own right but in god's image as his strength was compared to that of the infinite⁶⁵⁹. In the 19th century, man's strength is linked to that of finiteness, i.e. life, production, and takes on a new shape neither linked to God or man. According to Foucault, it is crucial not to refer to the ancient Greek, but to contemporary man in today's age.

What are man's forms of existence, possibilities of life and processes of creation?

Just as Gilles Deleuze asks, 'could we find a way in which we could be constituted as self'⁶⁶⁰ and, as Nietzsche⁶⁶¹ would say, sufficient 'artistic' ways

⁶⁵⁸ Bergson, Henri, *Durée créatrice*.

⁶⁵⁹ Foucault, Michel, *Qu'est-ce qu'un auteur?*; Tradução Portuguesa, *O que é um autor?*, Vega, Lisboa, 1992.

⁶⁶⁰ Deleuze, Gilles, *Difference and Repetition*; Portuguese Translation.: *Diferença e Repetição*, Relógio D'Água, Lisboa, 2000.

⁶⁶¹ Nietzsche, Friedrich, *Also sprach Zarathustra*, 1883; Port. Trad.: *Assim falou Zaratustra*, Europa América.

beyond knowledge and power? Would this be possible, since to a degree life and death are at stake here?

The artwork, or *entity-work*, as stated by Heidegger implies elevating a world and making matter emerge⁶⁶². Quinta da Malagueira sets out a world which was born from the coexistence and juxtaposition (struggle) between its creator and existence (place, people and culture). It was born from the intrinsic perspective of that place and its autonomy, which in turn has defined its aesthetic autonomy. Architectural creation was born from a mental process stemming from Évora's existence as a place and from the people who would inhabit that space.

What is the role of the architectural creation and of architecture in this relationship?

Architecture is inspirational regarding a new *perceptus* and new *affections*. Therefore, architecture retains a direct relationship with and comprehension of life. It offers new ways of thinking, seeing and experimenting, as well as new ways of feeling. This transference originates new connections and from these connections new transferences and connections will follow. From this point on, new rules will be established and other senses validated, as well as new relationships with life and new ways to proceed.

Projecting new possibilities for life, new experiences with no previous objective existence. Revealing new meanings says more than the eyes could ever see, more than ears could ever hear and more than the mind could ever know, finding new ways, according to Mumford⁶⁶³, of interiorising the outer world and exteriorising the inner world. Architecture is perceived as the place of truth and the moment of feeling the anticipation, and as a place of establishment, which comforts and gives us *animus*.

People's happiness is proportional to their truth. This is the truth of their place, of their site, of their *variable canon* which will be experienced and lived. A perspective of relationship with the here and now, with this subject but also with an infinite dimension of this subject - their dreams, their desires and their values – their site of establishment and *animus*.

These new rules will be integrated more deeply and easily into the creative process stemming from the notion of Participatory Creation and introducing in this

⁶⁶² Heidegger, Martin, *Holzwege*, Vittorio Klostermann, Frankfurt, 1977; Port. Trad.: *Caminhos de Floresta*, Fundação Calouste Gulbenkian, 2012, p. 36.

⁶⁶³ Mumford, Lewis, *Art and Technics*, Columbia University Press, 1952, Portuguese Translation: *Arte e Técnica*, Edições 70.

process a transdisciplinary vision which leads to the imponderable and unpredictable in the creative act. Opening up the vision, skill and technique to human participation, human condition, transforming every (architectural) case into a creative and unique transferable event - *The Variable Canon*, the designer should not impose, but think with others and for others, discuss, extend the thought, the range of thought and research / creative process. This renders the very process more genuine by human participation. Participation, transdisciplinary vision and superior equality never fall into the level of triviality or limited vision.

The present study aims to contribute towards a new proximity between architecture and man. The latter is understood as a being that relates to the world and the space, and that is endowed with sensitive qualities. Removing all filters, as much as possible, that normally make it a false domesticated alterity with which we are presented to contemplate and think; as something essentially conceptual or purely commercial. On the other hand, this would bring a alternative way of living in architecture, in which the latter is another body in the body of the man who inhabits a space and a landscape. This is a vision that removes man from being a mere observer of the space, i.e. a kind of tourist observer of the space and architecture. He also becomes an actor, in and from space. The body of architecture that belongs and makes the body of the man belong, and the body of the man that makes the body of the space and of architecture belong.

The role of the architect is affirmed here beyond that of mere presenter of images, albeit evolving. As someone who intervenes in the organisation of space, together with the human being who will inhabit it, and with the place. This action refers us to thought and mediation that investigates, diversifies and facilitates the achievement of participated development space (the relation body-space) and its effects over time. Thinking happens in the relationship of the territory with the earth. The architectonic space that is inhabited or contemplated is the object of reflection by the subject who inhabits it. In this way, the present study contributes towards the notion of geophilosophy which translates into a notion of geoarchitecture. These principles were at the core of the Oporto School greatly influenced by Orlando Ribeiro and the Study into Portuguese Popular Architecture and which impacted strongly on Siza Vieira's Quinta da Malagueira project.

The present study also aims to highlight the proximity between philosophy and architecture, thought and space, and ultimately between Heidegger and Siza.

Heidegger invokes a 'preontological comprehension of the being', a 'preconceptual' understanding, which appears effectively to imply grasping a part of the being that relates to a disposition of the mind. Siza invokes a non-conceptual notion of organisation of the architectonic space. A spatiality prior to concepts and which is in line with the notion of basic preconceptual relationships between man, the place, matter, function and time. In his work the process of creating the architectonic space is put forward as creation of a concrete place for people who inhabit that space, and together they define architecture. Together they achieve the creation of place in the present and the future, establishing a neighbouring relationship, internally and externally. The architectonic creation process develops not from a formal conceptual idea, nor any generic concept or even a predefined form, but rather from an idea by a human being who relates to architecture in a given place that he inhabits. He organises architecture not from an idea of transcendental space, but from the space of immanence, where space is formed by the place and by the people who inhabit it and who develop in it.

The neighbouring or internal consistency is secured by the connection between the components of a spatial idea, with the objective of being inhabited by a concrete body in a specific place. Contrastingly, there is an external neighbouring which is secured by bridges and other connections established with another place in time - becoming - in such a way that other connections change in nature.

This internal and external relationship happens in the Quinta da Malagueira project in which Siza, through the objectivity of contemplation of the place and public participation, while subject of reflection, achieves a notion of architecture, in his communication intersubjectivity. In other words, in the internal neighbouring there is a concrete relationship with that place, with its root, through its clearly perceptible physical and cultural influences on the project. The constant relationships with vernacular architecture, the patios, the horizontal organisation of the project and the relationships with the town of Évora, the aqueduct. On the other hand, there are external connections, connections with other languages which are alien to that place.

The Quinta da Malagueira project, as described, represents this notion of the Variable Canon and simultaneously the notion of *Heterotopia*, representing the unrepeatable and non-transferable idea of discontinuity with the before and the after, in space and time. People have always been heterotopic, they have always been here and there, but today heterotopias designate a model.

Today, they create space and methodologies such as models of static images where only the enchantment of the image and the look of things matters, as if something without any human sense, independent of content or essence.

In this sense, the present research study is a *Heterotopia*, because it proposes a sense of project not as a model, but as an actual project. It offers each project as a unique research process: Sense, Time, Place and Technologies as anti-model, a repeatable anti-process or invariable anti-process. A rupture in the execution and creation processes in space and time – in the BEING. The intention here is to create other places (heterotopias), in freedom, but stemming from the existential place, with existence entering into the process and making it the freedom of existence to define the methodology of designing the space. The existence as a natural place, built, human, past, present and future. With liberty to reflect on the previous thought process and to bring the thought out from under the dominant techniques and the dominant abstract and generic system. A break is needed in the current dominant system, which imposes rhythms and templates for results.



Figure 155: Siza Vieira, Quinta da Malagueira Social Housing, View of the aqueduct.
Source: [http://www.ducciomalagamba.com/images_proyec/455/thumbnails/015\(2653\)-455_425x425.jpg](http://www.ducciomalagamba.com/images_proyec/455/thumbnails/015(2653)-455_425x425.jpg)

The process proposed is based on the principle that the Human Being ceases to be the object and takes on the role of subject. As subject man thinks for himself, as a Being who Feels, Thinks and Acts with independent thinking. He develops his own thought, he thinks about and beyond himself. He thinks that

which is prior to thought and that which has not yet been thought – the feeling, the consciousness, the , the feeling in contemplation, a kind of inner joy that the real work offers us as ecstasy; an artistic feeling that provokes a positive affectivity towards the global work – the immanence of being.

Thus, this research study aims at reconciling the idea of aesthetics with architecture. Architecture is presented as dialectics between the Beautiful and the Useful, but dialectics with a purpose, not an abstract or generic but a driven and customised sense. A sense achieved by the aesthetic experience and the values which this experience involves. But what is this aesthetic experience?

It can be explained through the emotion induced by architecture's nature, by its true material, spatial and functional nature which lies at the core of human significance. Also by the ability to imagine, think and feel that which is human and manifests itself in the ability to make the human imagine, think and feel with a human significance. It gives us freedom to think about the useless or just think outside the useful, the material, the immediately practical and consumable, and to think about the useful that goes beyond mere consumer needs or formal needs in *living / inhabiting*.

In the case of architecture it is relevant to think beyond that which is immediately useful and practical, the light, the functionality, the organisation, the dimensioning, the materials, all of this being needs to be approached, to a degree, from the contrary perspective, from the useless, from the human, from that which is good, true and beautiful for the Human. In short, the happiness of each human being is proportional to his truth, to the truth of his place, of his comfort and his experiential stimuli.

In this line of thinking the Quinta da Malagueira project helps to understand this uselessness of things. From the very beginning, this project had been designed based on principles which were less than useful or formal in terms of functionality, such as the main streets created from footpaths, the spatial organisation or dimensions based on the inhabitant, the light which might vary depending on the typology and organisation adopted, or the actual infrastructure. The latter was organised aerially, instead of underground using the shortest distance; it provides pedestrian access across the whole estate uniting it as if it was only *one large and diverse house*. Owing to the unique experience Quinta da Malagueira offered, with all its specificities, this project ended up with a greater emphasis being placed on flexible methods over rigid methods. This resulted in a different methodological perspective, even for Siza's work, with greater emphasis on the project as a unique and untransferable model for research as the result of

various fortuitous events. These were public participation, the specific culture, the climate, limited construction budget, etc. They have made this incomparable experience into a unique architectural work lending it the necessary conditions for the existence of the process, the variable canon, the heterotopia and giving meaning to Sense, Time, Place and Technology, as addressed throughout the present study.

As to Siza Vieira's work, this also represents a unique experience and an exception in the context of his remaining projects and architectural works.

This SAAL experience has introduced a change in the teaching of Architecture while continuing the work developed by Siza and by the Faculty of Architecture at the University of Porto. It was a real experience of existence in architecture. It reflected a thought and another way to make, outside the international context of architecture, between modernism and postmodernism. It also reflected a change in attitude, a different way of feeling, thinking and doing, a new perspective based on a new dimension of value, and a new ethical, aesthetic, ontological and moral sense.

This new sense was partly owed to the return of Portuguese artists and professionals from exile, mainly from Paris and other European capitals and who had brought with them a new vision of the human being and of life. Some had an important role in SAAL operations, namely in the created structures, in the model to follow, in social participation, in the propagation and construction method. Their exposure to external cultural contexts and very different lives gave them exceptional freedom and creativity which they expressed while participating in the May 1968 movement. Their interaction with other European thinkers and creators gave them a new vision of the model of society we should construct and follow. After the revolution of April 1975 in Portugal, when they returned, they felt the opportunity was right to put into practice some of the thoughts they had developed in exile, together with local people, creators, technicians, politicians and other intervenients, and that was accomplished by SAAL operations. They brought a fresh ideological model, based on the creative freedom of the human being and a new perspective into forms of relating and into social commitment. They were free from prevailing organisational commitments and from some methodological principles for action and creation. This whole experience, coupled with the (post-revolutionary) situation in Portugal at the time, has influenced and created the appropriate environment for carrying out the SAAL housing programme.

The present study reflects on architectural creation and SAAL was a point of reference and a means of contextualising some of the ideas put forward here, and of supporting scientific research, given that it is an architectural work which has been materialised based on the concrete and on existence. SAAL was unprecedented. It does not simply represent an innovation in terms of construction, i.e. the architecture *itself* and *per se*, but a unique and innovative methodology based on a permanent confrontation with the real in transformation, *a true creative process* in architectural creation in the immanence of the being. It has introduced a different methodology of intervention, both in urbanism and in architecture, based on a broad way of thinking which is multidisciplinary and plural (through the widened participation) and on a broad vision of space (extending from the house to the public space, to the city and to the territory in general). In short it was a renewal of a preexisting spatial and social order, as it has created a new spatiality based on existence and, with it, it proposed different ways of inhabiting which had resulted from the participatory spirit and the revolutionary social environment which had led into a new way of thinking and making architecture. This has involved a new form of creative dialogue with the local environment which was no longer based on universal solutions or subjective inventions.

The process involved in this programme would, in turn, contribute to a change in architectural creation, through the projects developed and the people involved (Fernando Távora, Siza Vieira, Nuno Portas, Vitor Figueiredo, Alexandre Alves Costa, Manuel Vicente, Manuel Mullet, Gonçalo Byrne, etc.) and influence the teaching of architecture in Portugal, especially at the School of Fine Arts in Porto, today the Faculty of Architecture of the University of Porto.

The recognition of SAAL operations at international conferences and in publications has resulted in significant international visibility, especially in Italy, Spain, Germany and Holland. That momentum was crucial, if not to the development of contemporary Portuguese architecture, at the very least to a set of individual careers.

The Quinta da Malagueira project is referred to by Kenneth Frampton⁶⁶⁴ in *Modern Architecture: A Critical History* in 1985 when he says that Siza imposes on worldwide attention a series of masterful and discreet works in Portugal (as

⁶⁶⁴ Frampton, Kenneth, *Modern Architecture: A Critical History*, Thames and Hudson, London.

the Barrio da Quinta da Malagueira or the buildings of the Faculty of Architecture in Porto) and in many other countries (the IBA building in Berlin, 1984; the house set in Schilderswijk in Haya, 1987). Also by Leonardo Benévolo⁶⁶⁵ in *Storia dell'architettura Moderna* where he introduces Quinta da Malagueira project (page 1092). This undoubtedly demonstrates the importance and the impact Siza and Quinta da Malagueira had in the international architectural panorama, by presenting a different approach between modernist rules and the post-modernist model.

This different approach was the point of interest for the present study as a reference for that which today could offer an alternative to understanding and creating the architectural space, with all the spatial, social, temporal differences.

Following this success, Siza left for Berlin and The Hague. In Berlin, for the project *Bonjour Tristesse*, Siza re-identified with the local tradition of drawing and the local reality of construction. The vernacular themes in Berlin and its social construction morals culminate in Siza's non-finite, open and multirelational solution.

Similarly in The Hague, the performance model matches many local residents' wishes, involving the construction of a piazza with Siza's holistic approach of using different materials and architectures and intersecting everything without losing the sense of unity and of difference.

The SAAL operation, with its participatory planning and involvement (by technicians, artists, residents, politicians, etc.) became a unique and unrepeatable experience, even methodologically and within the various SAAL projects. Hence the difference in the type of intervention and in the way of intervening. These differences include the way of feeling, thinking and acting with implications on the methodology for creating and undoubtedly on the architectural project. This would not have been possible without the work of Carlos Ramos and Fernando Távora, undertaken at the Faculty of Architecture of Porto, the influence of Le Corbusier and the influence of CIAM, which has had a great effect on teaching and on Siza. It can be concluded that there is a genetic connection between the School of Porto, CIAM, Le Corbusier and Siza, through Fernando Távora. As a thinker Le Corbusier was, in turn, greatly influenced by Nietzsche which is visible in his commented version of *Thus Spoke Zarathustra*.

⁶⁶⁵ Benévolo, Leonardo, *Storia dell'architettura Moderna*, Castellana Version: *Historia de la arquitectura moderna*, Editorial Gustavo Gili, Barcelona, 1996.

The notion of *eternal return* presents itself once more, or the notion that the world is not made of opposed and irreconcilable poles, but rather of the complementarity and the entanglement of existing things. Living and experiencing is part of everyone's life and helps develop every individual. Everyone has a role in realising the essence and rebuilding from within, shaping the future and new constructions.

The question around the research method and the development of the project has transformed itself into a flexible and a rigid methodology. It has transformed itself into a process of continuous research which began with the question of defining and of how to define the programme, in terms of Sense, Time, Place and Technology, as a great way of making and as an inaugural thinking tool, going through various methods and research phases until reaching the development of the architectural creation, based on a creative participatory plural process and once more and constantly (as in an eternal return) from Sense, Time, Place and Technologies.

The following questions can now be raised about the architectural process and project methodology:

Would it make any sense, today, to speak about abstract, pragmatic, objective or technological methods of work applied to a concrete and human reality?

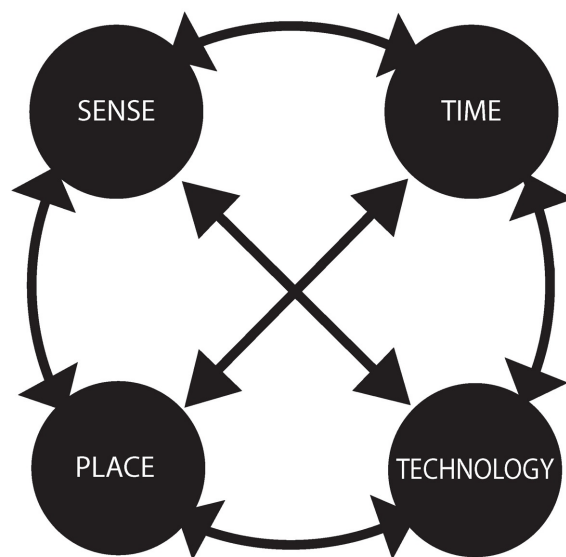
How important is method, as a rigid process, in the search for formalising a generic and abstract architectural language?

Could the question of method be faced as an ongoing question, as in SAAL operations, as a constant form of research and as an essential and structural element of the concrete notion of architecture in this spatial/material relationship – the heterotopia (of this relationship: Sense, Time, Space and technology)?

On concluding this research study, Le Corbusier must be referred to once more. He knew the importance of spatial development and possessed the required architectural talent for his time. He had a great understanding of the social human being and man's social vision over time and in his relationship with space, and he responded to society's new habitational needs by proposing a new spatial organisation and a new form of inhabiting the space for a new emerging man. Siza Vieira shares this understanding of the social human being, but with the difference of making the break and the continuity with the time that characterises his work. Siza has aimed for a wider understanding of the human being, in the way the human being relates to the place, and he has proposed in a different time a new way for architecture to understand and think the social

element in its essence. Through his reading of the social human being, Siza creates a new spatiality that evolves over time according to the existential needs of the social human being.

Here lies the existential usefulness of his work, on the need to implement the space from within and for existence. The present study reflects this need, opening up architectural creation to the existence of concrete human beings in place and in time. This notion of architectural creation stems from an open methodology towards the interrelationship and integration of multiple human possibilities, the 'power' of accumulation between creator and human being. The human being is part of the process, indeed he is a process in his own right. He does not merely inhabit the space, he is part of the whole methodological process in development – Sense, Time, Place and Technology. The quality of the architecture and space depends on their integration into the process which leads to this spatiality. It absorbs the singularities in every situation as it invents the new, becoming a form of inventing and knowing.



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constituindo trabalho original sobre o assunto respeitante às cadeiras do 1.º Grupo do curso de Arquitectura da Escola Superior de Bela Artes por Alexandre Vieira Pinto Alves Costa em Dezembro de 1979 a que também se poderia chamar Memórias do Cárcere, Desastres de Sofia ou Memórias de um Burro, Porto, Edições do Curso de Arquitectura da ESBAP, 1982.

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12. APPENDICE

10.1 '9 Items for understanding the importance of SAAL Operations'

1. Theory + Planning = Democracy

The Marxist approach of Henri Lefèbvre and Manuel Castells has legitimized politically, scientifically and academically all the action in which architecture, urban planning and technical knowledge have started to work for the benefit of populations and their struggle for the transformation of social relations in favour of individual and collective well being. The SAAL Operations express a clear positioning of designers, political decision-makers, and the population regarding the design of society.

1. The Role of Government in Social Housing: how to assess

The government has promoted in the initial phase of the revolutionary period urgent urban intervention methods, involving the participation of citizens; by the time, created some base conditions for a continuous action [a value scheme, legislation, military support].

Later, the social dynamics [bureaucracy, procedure disagreements, unequal local engagement, complex and unstable political process at the national level] have constituted the portrait of a government which was dived between the support and the abandonment of a memorable social movement.

1. MFA: the exceptional of the situation

A large amount of military staff has participated in projects whose structures were rule by the principles of emancipation and solidarity. The staff was regularly called to intervene in conflict situations, especially during the occupation of empty houses, and ended up being a force of regulation and mitigation of tension between ranks and social groups.

1. Urban Project: proximity informed by multidisciplinary

Those who detain specialised ways of knowledge and technical skills of housing and urbanism [architects, engineers, sociologists, jurists, geographers,

were fundamental in defining the necessary strategies to accomplish the goals of the movement, as well as for the bonds that they established with the residents' commissions throughout a process which was not always easy. They were obliged to discuss aesthetic conceptions and the residents' preferences, and therefore to look for low-cost technical solutions, in order to design and personalise the habitat according to experiences.

1. Key-celebrity for a key-moment

The action on Nuno Portas as Secretary of State for Housing and Urbanism has allowed a notable coincidence between the competences of the architect and the politician. His work is up to now an example in the domains of architecture and planning, mostly in the way he has assured the conditions for establishing structures such as SAAL, or, later, the GATs [Technical Support Offices].

1. The power of people

Due to the SAAL there were phenomena occurring with the participation of collective popular forces, mainly housing cooperatives which grouped together the inhabitants of decaying neighbourhoods, of the 'islands' and inhabitants of sub-let buildings, sometimes with actions regarding the occupation of empty houses. This era has assisted to the change of the social role of women, who started to have a different importance on public domain.

1. The right to housing // The right to quality of life

With the dynamics created by SAAL operations, populations had the chance to discuss the importance of the quality of residential spaces and of the fundamental infrastructures, claiming urban and social equipment installed in order to create roots for the development of socializing ways anchored in the appropriateness of public spaces. Adequate public transportation, leisure areas for children, schools, nursery schools, green areas, day-care centres for elderly people, health centres, sport and leisure facilities were all the concerns integrated in the idea of the "right to the place".

2. International acknowledgement

The international acknowledgement of SAAL operations, embodied in conferences and specialized magazines, has given to architects such as Vítor Figueiredo, Siza Vieira, Alexandre Alves Costa, Manuel Vicente, Souto Moura,

Manuel Tainha, Gonalo Byrne or Nuno Portas, among others, a notable international acknowledgement, namely in Italy and Spain. This was the crucial boost for the development of Portuguese modern architecture, or at least, for a group of individual careers.

3. Urban Life: neighbourhoods and their evolution

The neighbourhoods created and respective housing typologies have undergone an experience-based evolution according the different processes of conception, edification and management. Each one has developed in time, according to different rhythm and to the economic, geographic, political and social contexts. In an action which approached the whole country, the architecture and planning gained are currently an *acquis* of residential models which should be reassessed.

Samuel Roda Fernandes, *Extra]muros*.
In l'architecture d'aujourd'hui, n°185, 1976;
in revista Cidade/Campo, n°2, Maio 1979;

10.2 Tables with reforms in 'Porto School' 1931-1969

REFORM (1931-1939)

Director	José Marques da Silva (1930-1939)
Subjects	Lecturers
Arts Subjects	António Bonfim Barreiros (19....-1933) João Brito e Cunha (1938-1939) Henrique Peres Guimarães (1939-1940)
01 Descriptive Geometry and Stereotomy	Manuel Marques (1926-1956)
02 Ornamentation, Stylisation and Ornamental Composition	Acácio Lino (1913-1948)
03 Ancient Figure and Life Model Drawing	José Marques da Silva (1906-1939)
04 Architecture	Joaquim Lopes (1930-1955)
05 Painting	Dordio Gomes (1933-1960)
06 Painting	António Teixeira Lopes (1932-1936)
07 Sculpturing	José Marques da Silva (1906-1939)
08 Architectonic Drawing, Construction and Structural Salubrity Drawing Literary teaching subjects	Henrique Guedes de Oliveira (....- 1932) Aarão de Lacerda (1932-1945)
09 History of Art	Aarão de Lacerda (1918-1945)
10 Portuguese and Worldwide Art and Archeology	Miguel de Mendonça Monteiro (1919- 1964)
11 History, Historical Geography and Ethnography Science subjects	Manuel Monterroso (1918-45)

12 Artistic Anatomy	Álvaro Lima (19...-1937) Júlio José de Brito (1937-39) Rogério Barroca (1939-55)
13 Algebra, Analytical Geometry and Plane Trigonometry. Integral and Differential Calculus. Mechanics	Júlio José de Brito, (1926-1964)
14 Graphic Statics, material resistance and metallic and reinforced and concrete construction and Topography	José Marques da Silva (1930-1939)

Table: Director - Subject - Lecturer, EBAP, 1931-39.

In: Moniz, Gonalo Esteves de Oliveira do Canto. O Ensino Moderno da Arquitectura A Reforma de 57 e as Escolas de Belas-Artes em Portugal (1931-69). Coimbra, Doctoral Thesis. DARQ-FCTUC, 2011.

REFORM (1939-1945)

Director	Acácio Lino (1939-10-17) Aarão de Lacerda (1939-11-07 to 1945-02-28)
Subdirector	Joaquim Lopes (1940-05-27 to 1948)
Subjects	Lecturers
01 Descriptive Geometry and Stereotomy	António Maria Cândido de Brito (1940-01-11 to 1973)
02 Ornamentation, Stylisation and Ornamental Composition	Manuel Marques (1926-1956)
03 Ancient Figure and Life Model Drawing	Acácio Lino (1913-1948)
04 Architecture	Manuel Marques (1939-1940) Carlos Ramos (1940-46 to 1948-67) Rogério de Azevedo (1942-04-01 to 1942-07)
05 Painting	Joaquim Lopes (1930-1955)
06 Painting	Dordio Gomes (1933-1960)
07 Sculpture	Rodolfo Pinto do Couto (1940-45)

08 Architectonic Drawing, Construction and Structural Salubrity Drawing	Júlio José de Brito (1939-1940) Rogério de Azevedo (1940-1967)
09 History and History of Art	Aarão de Lacerda (1918-45)
10 Artistic Archeology and Portuguese Artistic Archeology	Aarão de Lacerda (1918 to 1945-02-28) Joaquim Lopes (1945-02-08 to 1945-12-11)
11 History, Historical Geography and Ethnography	Miguel de Mendonça Monteiro (1919-05-26 to 1964)
12 Artistic Anatomy, Algebra, Analytical Geometry and Plane Trigonometry	Manuel Monterroso (1918-11-30 to 1945)
13 Integral and Differential Calculus, Mechanics	Rogério Barroca (1940-10-01 to 1954)
14 Graphic Statics, Material Resistance, Metallic and Reinforced Concrete Construction and Topography	Júlio José de Brito (1926-12-15 to 1964-11)

Table: Director-Subject-Professor, EBAP, 1939-1945.

In: Moniz, Gonçalo Esteves de Oliveira do Canto. O Ensino Moderno da Arquitectura A Reforma de 57 e as Escolas de Belas-Artes em Portugal (1931-69). Coimbra, Doctoral Thesis. DARQ-FCTUC, 2011.

REFORM (1945-52)

Director	Joaquim Lopes (12-04-1948 to 1952)
Subdirector	Joaquim Lopes (27-05-1940 to 1948)
Subjects	Lecturers
01 Descriptive Geometry and Stereotomy	António Maria Cândido de Brito (1940-01-11 to ...)
02 Ornamentation, Stylisation and Ornamental Composition	Manuel Marques (1926-1956)
03 Ancient Figure and Life Model Drawing	Acácio Lino (1913-1948) Heitor Cramez (1948-10-30)

04 Architecture	Carlos Ramos (1940-1946 and 1948-01-22 to 1957) Júlio José de Brito (1946-04-08 to 1948-01-22) Delfim Amorim (1951-01 to 1951-12) Agostinho Ricca (1952-01 to 58) Fernando Távora (1951-01 to 1993) José Carlos Loureiro (1951-01 to 1972) Mário Bonito (1951-01 to 58)
05 Painting	Joaquim Lopes (1930-1955)
06 Painting	Dordio Gomes (1933-1960)
07 Sculpture	Joaquim Lopes (1945-48) Salvador Barata Feyer (1949-03-03 to 1969-10)
08 Architectonic Drawing, Construction and Structural Salubrity Drawing	Rogério de Azevedo (1940-1967)
09 History and History of Art	Armando Manuel Lemos de Matos (1945-12-11 to 1953-05-14)
10 Artistic Archeology and Portuguese Artistic Archeology	Joaquim Lopes (1945-02-08 to 1945-12-11) Armando Manuel Lemos de Matos (1945-12-11 to 1953-05-14)
11 History, Historical Geography and Ethnography	Miguel de Mendonça Monteiro (1919-05-26 to December 1964)
12 Artistic Anatomy	Gaspar Augusto Melo Pestana (1945-46) Dordio Gomes (1946-48) Alberto Silva e Sousa (1948-10-30 to 1954)
13 Algebra, Analytical Geometry and Plane Trigonometry. Integral and Differential Calculus. Mechanics	Rogério Barroca (1940-10-01 to 1954)
14 Graphic Statics, Material Resistance, Metallic and Reinforced Concrete Construction and Topography	Júlio José de Brito (1926-12-15 to 1954-01-22)
15 Urbanology (1945)	José Fonseca Llamado (1945-46) Assistente Arménio Losa (Janeiro 1946 to Abril 1946) António Brito e Cunha (1946-1961) Assistente José Sequeira Braga (1948-61)

16 Urbanisation projects and works (1945)	David Moreira da Silva (1945-61) Assistente António Brito e Cunha (1945-46) Assistente João Andresen (1948-67)
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Table: Director-Subject-Lecturer, EBAP, 1945-1952.

In: Moniz, Gonalo Esteves de Oliveira do Canto. *O Ensino Moderno da Arquitectura A Reforma de 57 e as Escolas de Belas-Artes em Portugal (1931-69)*. Coimbra, Dissertao de Doutoramento. DARQ-FCTUC, 2011.

REFORM (1952-57)

Director	Carlos Ramos (1940-1946 and 1948-01-22 to 1957)
Subdirector	Salvador Barata Feye (1949-03-03 to 1958)
Subjects	Lecturers
01 Descriptive Geometry and Stereotomy	Antnio Maria Cndido de Brito (1940-01-11 to 1973)
02 Ornamentation, Stylisation and Composition	Manuel Marques (1926-1956) Barata Feye (1956-57)
03 Ancient Figure and Life Model Drawing	Heitor Cramez (1948-10-30)
04 Architecture	Carlos Ramos (1940-1946 and 1948-01-22 to 1957) Delfim Amorim (1951-01 to 1951-12) Agostinho Ricca (1952-01 to 58) Fernando Tvora (1951-01 to 1993) Jos Carlos Loureiro (1951-01 to 1972) Mrio Bonito (1951-01 to 58)
05 Painting	Joaquim Lopes (1930-1955) Guilherme Camarinha (1952-) Dordio Gomes (1955-60)
06 Painting	Dordio Gomes (1933-1960)
07 Sculpture	Joaquim Lopes (1945-48) Salvador Barata Feye (1949-03-03 to 1969-10)

08 Architectonic Drawing, Construction and Structural Salubrity Drawing	Rogério de Azevedo (1940 to 1968-06-25)
09 History and History of Art	Armando Manuel Lemos de Matos (1945-12-11 to 1953-05-14) Alberto Silva and Sousa (1953-1954) Artur Nobre Gusmão (1954-10-21 to 1958)
10 Artistic Archeology and Portuguese Artistic Archeology	Armando Manuel Lemos de Matos (1945 to 1953-05-14) Alberto Silva e Sousa (1953-1954)
11 History, Historical Geography and Ethnography	Miguel de Mendonça Monteiro (1919-05-26 to December 1964)
12 Artistic Anatomy	Alberto Silva e Sousa (1948-10-30 to 1954)
13 Algebra, Analytical Geometry and Plane Trigonometry. Integral and Differential Calculus. Mechanics	Rogério Barroca (1940-10-01 to 1954) António Barbosa Cândido Figueiredo (1955-1969)
14 Graphic Statics, Material Resistance, Metallic and Reinforced Concrete Construction and Topography	Júlio José de Brito (1926-12-15 to 1954-01-22)
15 Urbanology	António Brito e Cunha (1946-1961) José Sequeira Braga (1948-58)
16 Organisation projects and works	David Moreira da Silva (1945-61) João Andresen (1948-67)

Table; Director-Subject-Lecturer, ESBAP, 1952-1957.

In: Moniz, Gonçalo Esteves de Oliveira do Canto. *O Ensino Moderno da Arquitectura A Reforma de 57 e as Escolas de Belas-Artes em Portugal (1931-69)*. Coimbra, Doctoral Dissertation. DARQ-FCTUC, 2011.

Plan of Studies 1957-69

3.	3.
Subjects	Lecturer
1st year 1st cycle	3.
01 Analytical Architecture	Octávio Lixa Filgueiras (1958-69), Pedro Ramalho (1968-69)

07	Statue Drawing	? (1957-60), Júlio Resende (1960-62), Armando Alves (1962-63), António Lagoa Henriques (1963-66) Duarte (Tito) Reboredo e Castro (1965-67)
08	History and History of Art I	Jorge Pais da Silva (1957-65), Flório Vasconcelos (1965-66), Flávio Gonçalves (1965-67)
FC	Descriptive Geometry	Jayme Rios de Sousa (1957-66), Francisco Durão (1965-66)
FC	General Mathematics	? (1957-62), Francisco Durão (1962-66) José Joaquim Pereira Osório (1965-66), Fernando das Neves Trigo (1966-67)
FC	General Chemistry	? (1957-62), Vasco Teixeira (1962-67)
2nd year		3.
01	Analytical Architecture	Octávio Lixa Filgueiras (1958-69), Fernando Távora (1959-60), Assistant Pedro Ramalho (1968-69)
3.		3.
03	Shade Theory and Perspective	António Brito (1958-67), Luís Pádua Ramos (1960-67)
03	Stereotomy	António Brito (1958-67), Luís Pádua Ramos (1960-67)
08	History and History of Art II	Jorge Pais da Silva (1958-62 and 1963-64) Flório Vasconcelos (1962-66), Flávio Gonçalves (1965-67)
FC	General Physics	? (1957-62), Pires de Carvalho (1962-67)
General Sociology		? (1957-62), Fernando Serrão (1962-64), Santos Júnior (1964-67)
3rd year and 2nd cycle		3.
01	Architecture Composition I	1 José Carlos Loureiro (1959-63), Cristiano Moreira (1964-66), Arnaldo Araújo (1963-64 and 1966-69)
01	Theory and History of Architecture I	Fernando Távora (1959-63), Cristiano Moreira (1964-66), Arnaldo Araújo (1963-64 e 1966-69)

08	History of Art in Portugal	Jorge Pais da Silva (1959-65), Flório Vasconcelos (1965-66), Flávio Gonçalves (1965-67)
11	Urban Topography	Júlio José de Brito (1959-64), José de Brito (1964-67) António Cândido de Figueiredo (1960-67)
11	Construction Applied Statics I	António Cândido de Figueiredo (1959-67)
04	Hygiene and Equipment I	Rogério de Azevedo (1960-67), Alfredo Viana de Lima (1962-67)
4th year		3.
01	Architecture Composition II	Fernando Távora (1960-62), Arnaldo Araújo (1962-63) José Carlos Loureiro (1963-65), Álvaro Siza (1965-69)
01	Theory and History of Architecture II	Fernando Távora (1960-63 and 1964-66), Arnaldo Araújo (1963-64 and 1966-69)
11	Construction Applied Statics II	António Cândido de Figueiredo (1960-67)
04	Hygiene and Equipment I	Rogério de Azevedo (1960-67), Alfredo Viana de Lima
04	Building Structures	Rogério de Azevedo (1960-67), José Carlos Loureiro (1965-67) FL
FL	Physical Geography	Miguel Monteiro (1960-64)
5th year 3th cycle		3.
01	Architecture Composition III	Fernando Távora (1964-67 and 1968-69), Arnaldo Araújo (1961-63 and 1967-68), José Carlos Loureiro (1963-64)
02	Urbanology I	João Andresen (1961-67), Cristiano Moreira (1963-66) Duarte Castel Branco (1965-69), Jorge Gigante (1967-69)
11	Structure Theory and Conception	Júlio José de Brito (1961-64), José de Brito (1964-67) António Cândido de Figueiredo (1961-67)
04	Hygiene and Equipment II	Rogério de Azevedo (1961-67), Alfredo Viana de Lima (1962-65), José Carlos Loureiro (1965-67)

04	Project and Shipyard Organisation	Alfredo Viana de Lima (1961-67)
FL	Human Geography	Miguel Monteiro (1961-64)
6th year		3.
01	Architecture Composition	Fernando Távora (1962-64), Alfredo Viana de Lima (1964-69)
02	Urbanology II	João Andresen (1962-67), Cristiano Moreira (1963-66) Duarte Castel Branco (1965-69), Jorge Gigante (1967-69)
08	Aesthetics and Theory of Art	Flório Vasconcelos (1962-67)
FE	Economics	Pedro leão da Silva Cunha (1962-67), Amílcar Gomes de Pina (1964-65), António José Simões Neto (1964-65)
01	Blending of the Three Arts	Fernando Távora (1962-64), José Carlos Loureiro (1964-65) Cristiano Moreira (1965-69)

Table: Subject-Lecturer, ESBAP, 1957-69.

Source: Moniz, Gonçalo Esteves de Oliveira do Canto. O Ensino Moderno da Arquitectura. A Reforma de 57 e as Escolas de Belas-Artes em Portugal (1931-69). Coimbra, Doctoral Thesis. DARQ-FCTUC, 2011.

10.3 INTERVIEW WITH ÁLVARO SIZA VIEIRA

An interview became necessary, prepared in advance and covering various themes that would be discussed with Álvaro Siza. Care was taken not to ask questions that had been asked of him before, and to address topics that were more closely related to the Quinta da Malagueira project. In preparation for this interview, most of his interviews were researched and studied, and only afterwards were new questions developed. Some of these aimed to address doubts on the theme and for which clarification was sought. Others aimed to open up a discussion around the main theme of the interview.

The initial questions addressed the methodology used in the project, which was different and new, for example in the way the place and the people changed the whole process. Other questions covered the issue of identity and how this should not block the various possible routes or how it could actually condition the thinking of the space. One major question aimed to ascertain how teaching influences the way of thinking and seeing architecture, more specifically the Oporto School, and how this 'pre-thinking' can condition the architectonic concept. And lastly, how important was the process of the Quinta da Malagueira project for the future of architecture and the future of the teaching of architecture in Portugal and in Álvaro Siza's career.

This interview took place at the office of Álvaro Siza Vieira, in Porto. The purpose of the interview was motivated by the need to understand some aspects of the project for Quinta da Malagueira, in Évora and above all, to be able to understand and verify some aspects relating to time and its relation to the whole

process of developing the project. It was also motivated by the need to know the social environment of the time, the architectural thinking and the repercussions to the process and to the final solution; also the need to understand references and relationships involving the following concepts emotional versus rational, traditional versus modern, local versus global, historical versus future as well as craft versus technology.

In good humour, Siza provided clever and intense yet prudent answers on a variety of topics. He was precise, clear and unpretentious about his life experiences and achievements, and he spent most of the interview with pen in hand drawing as he spoke, using his drawing to think about his responses.

For Siza, architecture is a lived activity questioned through drawing. He is a poetic force of our time.

Aqui se transcreve na íntegra a entrevista com Álvaro Siza Vieira:

António: What were the principles underlying the Quinta da Malagueira Farm project and what is the importance of vernacular architecture in this project?

Siza: Yes, well, the main reason for influence, so to speak, as it is not quite the case here... influence presupposes a question of form and basically it is not... it is too because it is clear that we work in a given city, and the atmosphere of that city, which has to do with form, especially in the city which had virtually stopped for years, it probably was the most well preserved in Portugal, precisely because it hadn't seen any growth, and because the owners generally liked the homes, don't you think?!, That is, the little growth the city had was kept hidden, mostly illegal estates belonging to people who worked the land... hidden in the heart of Malagueira. There is a street, which was illegally built in the 1940s, so, you see, it was no accident this was placed in the middle of the field where it couldn't be seen, to keep up appearances... When this programme came up, there was an initial indication to build two storey dwellings, because there had been a previous plan, as you know. So Nuno Portas, as secretary of state, decided that the plan should not impose on the characteristic city hill, hence no higher than two stories, and this removed one typological innovation in relation to the old city... besides these programmes were funded to promote local housing development, with investment, on an extremely low budget, lower than was possible you could say... it was a tremendous stretch! We should point out that at that time, there was no requirement, for example, for levels of thermal insulation

as this was not regulated. So this has generated the vernacular model of the courtyard house, which is not unique in the Alentejo, but it is too the one thing which is favourable to the budgetary restrictions and the creation of comfort, that is to say, the courtyard introduces a kind of transition. The climate is harsh in the Alentejo, it can be very hot and very cold, with large thermal variations... so [the courtyard] becomes a transition area where in some cases they have planted trees, or the recommended plant which was vine or pergola... in many cases we suggested trees, in others having solid ground, without any vegetation and there were some who then have changed this, because in fact the vine or the trees offered a great sunscreen. The white wash clearly also has to do with the environment in Évora, with the colour in Évora, all white, isn't it?! But in addition it is a defence against the temperature because it reflects [the sunlight]... The economic and comfort aspects also relate to the size of the openings, which are holes in the wall instead of large glass panels. It has to do with economy, it has to do with insulation, protection, and so there are affinities with vernacular architecture, which in my opinion has more to do with these construction aspects than joining vernacular architecture *tout court*, although that also exists... With the data involved and the connection to this city, which was one of the objectives in this plan, not to be turned into a dormitory but something in continuity to the city, as it was very close and there was an illegal estate between the wall and the rest... It has to do with all of this and much more... As you know in architecture nothing is like this, it happens because of this or because of that or because of the other...

António: I consider the Malagueira Farm project as a project which is to a degree representative of the Alentejo culture, I don't know if you agree with that!?

Siza: No... that is, there is an impression, or a study on what is taken from the Alentejo culture and is projected into architecture, which influences the project proposal, but I have also seen an interpretation... since there are many interpretations, on the one hand it is very simple, because there are many reasons for every thing in architecture... I have also heard this project being classified as neo-rationalist, for instance, and of course nobody works today without having in the background, even if they deny it, the evolution of architecture, and this is usually called rationalism.

António: But do you agree with this interpretation?

Siza: I find it very narrow.

António: Indeed...

Siza: I don't think we can breakdown the reasons for architecture... for this or that... I mean to say there are many combined reasons, sometimes even the taste of the promoter, which is something not often mentioned, but which has obviously an influence.

António: I've chosen Malagueira Farm for two reasons, because I believe it represents my doctoral thesis, as in a way it has a very strong relationship with the place, with Évora, with the environment, with the *ethos*, and in another it is almost a vision into the future, for example, because the one element that binds the whole is almost like a futuristic vision, since it is a network, it is inhabiting in near network and... this was an immediate connection, I felt it, this is why I chose this project... because I think these two streams – the relationship with the place, and the search for a relationship with the future are, in my view, essential.

Siza: Yes, once again I agree, but there are several... Are you referring to the viaduct?

António: Yes, I am.

Siza: One of the reasons for the viaduct, one really is a relational... It is no coincidence that under the viaduct there is a great pedestrian way and beside it there are cars, I don't like to put pedestrians to one side and cars to the other.

António: In today's society it makes no sense...

Siza: Yesterday I was in Sintra... Sintra has become a difficult town, as the town centre was pedestrianised, around it, in the immediacy, there is a convergence of cars, and so there is no space for parking... It's easy to say that you can build large underground car parks, it's not that easy. In places where there is money that's what happens, instead of dispersing traffic, which makes it

possible to coexist with the car and the comfort it provides. But instead there is a radical separation... although I'm now working on a project in Naples, and Naples... do you know Naples at all?

António: Vaguely, only in passing...

Siza: An apparent chaos, lots of traffic, going through red lights, there are queues, there's overtaking and God knows what, but there's one thing that makes you think, there are no accidents in Naples... People can socialise on foot and by car, and there is this huge advantage, and this is where this existential exuberance to the city lies. This reflects the Italian temperament, but it is also projected on that, I did a conference at the university... in fact, it wasn't a conference, I was awarded a Doctorate by the university, and I had to deliver a communication so I chose to praise this chaos I was referring to... I had a reason, when I started the job I had submitted, in the area where I worked, a proposal to sink ... the waterfront, whether this will go ahead or not I have no idea... This was *à propos* Évora when I started the project, the idea was to build some collective garages, and those narrow paths between houses were pedestrian paths, as it was unthinkable for there to be lots of cars in Malagueira, given that the estate was really meant for poor people, and a quick change had not been anticipated, which was a misprediction, but the fact was that more cars began to appear, more cars, fortunately... I mean to say there was an increase in means in that population, with the 25th April revolution of course, and therefore the idea for collective garages was dropped, two small blocks were built, but eventually, no one wanted them and people created a very interesting rule, that in front of every house there would be an eight-meter stop for the owner to park and nobody else, and they got on well with this rule, no one violated this rule, and so the streets become too narrow for cars, but ... as there are no pavements, there are no accidents because drivers can't accelerate like racing drivers, they have to drive slowly otherwise they will scratch their cars or hit people. There has never been an accident there... But what were we talking about?

António: About the viaduct.

Siza: Oh yes the viaduct... Well, as I was saying, there is a parallel between cars and pedestrians, one of the reasons for the viaduct is that I knew

from the start that there would be no money for facilities, and therefore it was a vocation, it was a mass of suburbs, you know, and therefore I've placed so much emphasis on pathways, in this case a covered route, but in general on the pathways, based on pathways that already existed before my intervention, and which was a very solid indication as to how people commuted to and from the city, and moved within the city, but an indication that it would have to be transformed to suit the new built structure, but many paths alongside it were walking paths and they was a huge support, because whenever I made a mistake in its transformation, it became immediately visible, because people simply did not follow that way, so it was corrected, as there was great concern in responding to the natural route, which is the relational route to the exterior, but also to the interior, but there was another reason as I knew that I would have no money, and to avoid the typical suburban landscape, I thought of a very strong element, I could introduce a different scale and thus end the emptiness. That was why I proposed a high duct..., but there were other reasons, very much for economy reasons, but not only, for example, on the streets there were no hard drains to collect water, we relied heavily on topography in the plan, and so there are pendants that will lead to an existing water line, which was already in the program and had to be preserved, which was the line crossing the site on the axis and which was reinforced by this water flowing into it, when it rained, but also the occasional dumping of water from municipal pools, a lake came to be formed, which had a huge influence, even on the environment and on recreational moments for local people, so there too, there are many reasons, the problem in architecture is to get the maximum number of reasons, without excluding any, because this is what provides density in a city proposal.

António: The very simplicity of materials for the viaduct...

Siza: Applying the same rule not to bury drains, and we also thought that the absence of a buried gallery, which was not indicated in this case using a pipe, a network drainage chamber could be made thus killing two birds with one stone, introducing a new scale while waiting for the facilities, because as you know, there are distributed gaps in the plan, which are designed for facilities... I've projected a number of them as requested by the City Council but the money simply never came, and what I could have never imagined that it would never come, and the reason is that at the time there was a strong political obstruction and central government would never have encouraged development in a

communist area. Later the obstructions were kept because of an animosity against such an idealisation by the previous Council Leaders... now with the new local government in spite of the approval being a formality since nothing has been changed to the project, it is unthinkable, and so all structures designed, some now privately owned or rather owned by cooperatives, are pure and simply rejected by the City Council... they drag on and on... I'd designed a clinic, which was a very important facility for the area, if only for the patients and over the years there have been excuses given – now it needs this doing; now you need to increase the number of parking spaces; now it needs to ensure the access roads surfacing paid by the promoter and so on, and it has just been stalled.

António: Architecture faces such adversity, actually external to architecture that...

Siza: It is not always external, as sometimes it comes from professionals, obstruction by the professionals themselves.

António: Do you think there is a canon in Portuguese architecture?

Siza: I don't think so. First of all, as a survey on Portuguese architecture has proved, there were objectives, the enormous diversity, the cultural roots that are very complex and varied in Portugal, quite different now... North African culture was present there so strongly in Andalusia, Spain, and in the north the roots are from other people, the Celts for example, which is visible physically in people, and apart from that, it also coincides with a difference in traditional materials, granite, limestone and a significant change in the topography. If you fly over the country North to South you can see mountain and then you can see great differences... We can't accept what used to be the ideology in the New State, of a national architecture, there isn't one, it was an invention the national architecture, but on the other hand there could be something else which I don't think we can define and which is the result of centuries of territorial presence with all the changes, migration and so on but there is something that is consolidatory, it gives character to people, a very diverse one, but in essence, certain characteristics, and the manmade landscape, but the architecture and all that, but...

António: Perhaps a scale.

Siza: Yes there is a little of that, a scale, but it is not the case...

As for instance, not speaking of Spain, there is Greece, it can be found in Italy, in certain regions, and that scale which occurs naturally is affected by many economic and existential reasons, it is broken in large cities, but it is always in Portugal, not as much as in an Italian city, it was a state, there are these differences.

António: Do you think that architecture can strengthen the identity of a place, as is the case, in my opinion, in Malagueira Farm.

Siza: Well I have never been a partisan to it, nor to ruptures, unless those which occur naturally, external to architecture itself, I mean to say, architecture is much more about continuity and human existence and in a case like Malagueira, I don't even think there were any conditions for all economic points of view, nor reasons for a rupture... in 'progress' at the time, therefore, this notion of continuity, on which the legitimacy of the architect on imposing rupture depends, will be something external to itself... and external to architecture, or else it will become a caricature, which happens so often, don't you think?!... I remember for instance, when I've designed the reconstruction of Chiado, I was strongly criticised, some said, 'after all nothing he hasn't changed anything!', 'but he's changed a lot...' The use of the streets has changed; the comfort has changed, but this has not involved a break in continuity in a section of the city we could say had been pre-fabricated in the 18th century, if made outside of Lisbon then it's pre-fabricated, objectively pre-fabricated... Just because 18 buildings burn down there is no reason to break that continuity.

António: The existential place has an important role in the outcome of your projects and works. Do you consider existentialism as thought important in the shape of architecture itself?

Siza: Yes existentialism is something which is hardly mentioned, but it isn't something that's gone, a concept that isn't included in the way of thinking today... I don't know what sense is seen in architecture, but what I find important in architecture is the attention to how people live and how they want to live. The

balance is always variable, ambiguous but it has always some strong lines, which we must try to understand... One of the problems in architecture is understanding what is happening and that is always persistence and innovation... We work in the midst of this and I believe we must be aware of these two aspects; not just conservatism, not just innovation for the sake of innovating, innovation always happens... there is also globalisation, it is a very ancient fact, but now there's a lot of talk about it...

António: Just like sustainability...

Siza: So was there globalisation in the 16th century? Wasn't there trade with India, China, Japan... this isn't new. It's reaching with some intensity, which also brings its problems, economists and others mindful and often highly concerned and full of doubts... These things aren't new.

António: How do you see contemporary architecture? Today there is generally speaking standardisation, a kind of universal language...

Siza: Yes, but I find that natural and historical. One thing that impressed me in Macao, was how those houses with Chinese roots also had so much in common. As houses of Pompeii, for example, a facade with a door, 2 windows above it... That is to say, men are not so different which naturally translates in some uniformity and in cities too... in most cities the city fabric is quite uniform, afterwards what emerges in each is from its use... This has always been so... even if you want it differently... Only sometimes fads become generalised, and whatever new may eventually appear it is extended, not solidly and it becomes caricature. Therefore, I believe there is an obsession with innovation and with novelty which becomes highly enhanced by consumer rules and this leads to some anxiety to be different. Invention is always something which is very consolidated, robust... It is rooted; it doesn't fall from the sky... That anxiety for what's new makes you break and ignore those roots, which actually never disappear. I think this is in a way the landscape today. I also feel there has been a rift. There is great architecture of high quality, but on average that desire for novelty in architecture has lost its quality. This is a fact. When people visit Paris they will not visit the suburbs, albeit extremely interesting... Where is the city as a

whole?, not what builds it but transforms it... there is not at the periphery of European cities, certainly.

António: Perhaps because it has lost this relationship, this root...

Siza: Well the main reason is that cities have grown tremendously, haven't they?...

António: And very quickly...

Siza: Indeed... I don't think roots can be lost so easily, but there is some kind of reaction to that. I don't think roots will be lost, they can't be lost.

António: I am referring to the roots of architecture itself...

Siza: Yes, I think it becomes transformed, all in all if we look at the big novelties, they are not as deep as that. If you remove the skin they're not as big as that. These days some themes are resumed or reworked on a different scale or in a different format.. For instance major concerns with energy sustainability, apart from the comfort it isn't a new thing, only now it's put on a different scale and in a different format. It's becoming a very strong aspect recently in architecture... Things that arise as, for example, the so-called intelligent building, it's very funny – 'intelligent' – you see it used in adverts and by sponsors... Buildings have always been intelligent, or bad, now they're put on a different scale, through different means, in a different context and so on...

António: Because the relationship with the place is part of the sustainability...

Siza: Yes, indeed...

António: Because everything else is external to architecture, everything else is technical, isn't it?

Siza: Well I find it funny when I even see a reaction against what is a concern with the context... A horrible word has even been created to classify it –

, it's contextualist! Aren't we all contextualist whether we like it or not?! Some things acquire occasionally an obsessive condition which is not advisable for the point we were just making about architecture.

António: The Porto School at the time marked a specific period, as if an architectural project, almost an approach. Would you find it possible nowadays to make a reinterpretation of it, in light of today's society, and to produce something completely innovative?

Siza: Well I don't quite agree with the denomination Porto School. I don't think it relates to a reality. The School in Porto, that I know. It is a School of Architecture in Porto, and now there are even many, various, far too many. Do you know, in Portugal there are now thirty-plus schools of architecture, which is a mistake! It is as many as in the whole of Spain, but, well, this is one of those absurdities that occur... As I was saying, the visibility of the Porto School, if we are to use this term I disagree with, of architecture created here at one time or of some or little architecture, I must say, comes from a very specific political and social context following 1974... I am referring in particular to the atmosphere that surrounded the SAAL programmes... The attempt to overtake power or some or little architecture ... by the populations who were used to being expelled from the centre having to live in very bad conditions... So there is a moment which is in a way a moment of power void, where people express their wishes and are supported in achieving them, but that lasts a very short time. That did affect what was being done then... Some of those wishes came true in architecture in a very strong way, that is, some really had visibility and the most cruel criticism, external to architecture. This wasn't only an issue of architectural thinking but a whole set of situations or situation which has involved an entire population, which has involved professionals and some politicians, so this was a very special situation which caused a great stir in Europe, partly because Portugal was unknown. Portugal, with centuries of history, to a degree no one knew what Portugal was. Fifty years or maybe more were enough to vanish it from the map and make many most people think it was a province of Spain. There was a complete lack of knowledge about Portuguese culture and then something unexpected happened, unexpected to my mind, and which arose great interest partly owing to the political climate at that time, topics such as participation were the main theme in architectural journals and it didn't disappear... The context didn't just concern architecture, it was mainly external to architecture which led to action by

designers who had something special. It was a political moment with its repercussions and connections. Decolonisation is really a moment of disruption and it lasts a moment, and that tendency has since passed, not only in our country but also globally, and talking of the Porto School today is not realistic. There are in Portugal as everywhere else many trends; there is a following of certain trends and there is one or so with some inner strength, but in the end it also becomes globalised.

António: Today don't you think we'd need a rift from this attempt to submit architecture to an economic purpose and a kind of takeover, an attempt by the economic power to place architecture at the service of...

Siza: But that is also the history of architecture.

António: But architecture has an ethical and moral duty...

Siza: Yes, and it does so today, It has to... I can't see how this change will be possible, but obviously I believe there is a tendency for a slowdown in regards to ethics which has been ignored lately... Yet that's nothing new, though I think it has been particularly intense, then again ethics is a word which is kept away from daily life, is it not?

António: Do you think it is necessary and possible to reverse the order of things, with architecture departing from the architect not the architect departing from architecture?

Siza: I think there is such a transformation in today's world that it causes uncertainty, imbalance, missed encounters, disagreements, there are gaps in cultural and general knowledge... We're not living in the time of humanism in which a cultural being is meant to be a broad individual knowledge wise, but not today. Everything has been fragmented and there is a continuing trend... This idea of specialisation, do you see how serious this is?! That in Portugal a new statute has already been approved which governs working relationships and which states among other things that the architect only designs buildings and patios and that the planning of a square or street must be by a landscaper and the interior by an interior designer... Well this is designing the fall of architecture

down to the ground; this is what is actually happening, what is being done, and not only in Portugal.

António: But that is perhaps a reflection of society itself... It already is a very superficial society, most of its ideological character has been lost and everything has become very superficial in such a way that in architecture itself, at the moment, there is a concern about the merely pleasant, not about true value

Siza: Isn't there a Portuguese party now planning a project to become a company not recruiting workers through tendering processes, can you imagine that? There's really a great upheaval and in architecture this is reflected a lot in the discrepancy between those who project and those who inhabit, a difficult problem to overcome and its interpretations were always against what architecture is in my opinion... For instance, when architectural work with some quality appears, the word immediately popping up is elitism, something showing commitment is classified as elitism, and I fully agree with elitism for all.

António: Do you think architecture lacks or needs an ideological vision, that every architect or project author shows a strong concern, as a human being, for the way in which the human beings inhabits and how the human being feel architecture?

Siza: It needs it! It is lacking in most productions, there is no doubt about it... I have little experience of working in what is called the estate industry, I'm not sought after, so I'm a person *non grata* for all purposes as well... I remember designing a few apartment blocks and the developer telling me from the outset, 'What we need is a good lift, marble in the main entrance, in the kitchen and bathrooms too, good quality marble and the rest doesn't matter...' It's this idea of selling... The experience that came out of that project was that the project I've designed as per these instructions exactly was sold immediately. I think there are short circuits of people, who come in-between because they can see what's better and worse. It isn't convenient for better to emerge as it questions the rest. So this block of flats was part of a set, by the time I had finished everything it had been sold still under construction and I was fired... I couldn't understand it! It was a commercial success and I was fired, why?! It was told vaguely the shareholders didn't like it, but the fact was the next project was being sold in the developer's

office as having been designed by me, that is until I found out and attacked the issue. Then I got thinking about and came to the conclusion there was only one explanation... These things with such commercial success for different reasons shouldn't appear more often than they do.

António: When I refer to a rift in architecture I mean a rift in the ideological vision...

Siza: Yes, it is lacking not only in architecture...

António: As in society, there is a loss of values...

Siza: But also in architecture, don't you think?! That's what determines it... Let's consider the path, really the interior being designed independently from the exterior, and the public space has nothing to do with the building which is the field of the architect... This is very serious! And I don't see a very strong reaction to it either...

António: Because most architects, perhaps due to the very teaching of architecture, due to an excess of schools, have bad training and as architects they lack that vision, and then...

Siza: Indeed, because they keep hearing this is elitism so ...

António: Because architecture today suffers from a kind of contagious influence whereby what matters is shape alone.

Siza: No, what really matters is image...

António: Image and then the space, the way people feel, the way in which people convey their feeling, for those who inhabit the space it doesn't matter, it's merely...

Siza: In truth there is a filter preventing this, hence the word elitism popping up... I remember the major attacks on Malagueira translated into saying 'this it is not social architecture.' So you see, as those houses were at the time they came

to be declared by a member of government as the cheapest ever made by the *Fundo de Fomento do Sul de Portugal* (the investment fund of Southern Portugal)... We can see that the issue is not money, it is in the fact that on achieving some quality, that which is possible, in that case they considered that the image was not of social housing. This is absolutely terrible, don't you think?! Another rift in architecture and social architecture, it doesn't matter its having an image.

António: Malagueira Farm has a very strong objective, it has a very strong intention and that intention is clearly felt, when walking through it we can feel that intention is deep, as a social estate, there was a clear social concern in the design of that project...

Siza: Exactly, this concern must reach everything.

António: Everything but since it was social housing it is more...

Siza: Reactions to it were terrible. It was presented as a scandal. Well, there's no explanation as to the money, although at the time it was said the houses were extremely expensive, until a member of the government came over to for the handing over of houses and said they were the cheapest that had ever been built... I would like to have done it better... Especially in appearance, with the materials as we had to use cement blocks, a factory had to be built to manufacture them, because there was such a boom in construction that there were no bricks, and blocks of poor quality were made there, using labour we were able to secure quickly, there were no roof tiles at the time.

António: Do you think your project methodology is reflected in the final outcome of the work, in the final outcome following the project idea, in the final result of the actual object?

Siza: I think so. Well, I have my own method of working which I don't think is generalised at all. Basically everyone has his own way of working and the way of achieving certain objectives may vary, but the concerns to meet those objectives won't vary... I accept there may an architect who doesn't draw. I

sketch a lot because I enjoy it, but I also use it as a tool to communicate with others and myself. It's an instrument of development.

António: Of research almost?!...

Siza: I draw and sketch because it is very quick, because I enjoy it, I accept there may be an architect who won't even make a sketch, the mind is what's working, isn't it?! Now, whatever helps the mind to work may vary...

António: The transmission...

Siza: It seems important that in an extremely vast meandering world you have to enter today, and always, but today in a really exponential manner, designing, it is no longer possible for a person to dominate everything, so team work is essential, and the way to articulate the different elements is essential and also the very introduction of appearance, a project isn't like a truck carrying all its packages, with all the problems and connecting them, there must be progression in a project... To me, this is in the successive inserting of more and more information so that all needs are conciliated and can co-exist and therefore this is not a linear path. The project is in achieving a balance, departing from an imbalance... Everything that influences it and so the process of planning comes from inserting, being, criticizing, etc..

António: How do you see the future of architectural creation and its relationship with society.

Siza: Well I see a black future, if the trend is to strengthen every expertise, forgetting this journey I was just referring to, that it if I'm right, and I may not be... But I see black, if the route is the gap between the one who projects and the one who will be using the projected product, if we can't find the means to allow this union by other means obviously, we don't spend our lives in a revolution, if there isn't that constant encounter, and if there are no filters preventing us from advancing ideas based on our past, then what you sell is marble... I see a black future, but I believe there is a way out, in all fields of architecture there are also new generations that are normally assimilating the huge increase of information that appears, and means of assimilating this information... I want to believe that.

António: How do you think architecture and the architect can enter into dialogue and gradually approach the human being?

Siza: Well this is the big problem now, I believe that what will come out of it will naturally be greatly affected by major transformations. Emerging countries where problems are so great they will need new approaches. I've recently been to Angola, what is happening there to the city is in some respects very dramatic, but on the other hand it has something very strong behind it, it has to have an effect... In a city which has grown from 500 thousand to 5 million inhabitants, the immediate consequences of this are terrible and today the city is a mass of action and tremendous thinking and amounts to enormous problems, not always able to transform. Architecture doesn't always demerge from moments like these. We're living in beauty, it is not immediate but of course there will be new parameters and new answers and new demands and all that. I've also recently been to Brazil, to Rio and I visited Rossinha, a famous shantytown where the taxi driver who drove me there lived... I saw very interesting things that I'd never seen before. One of the things he said was that the safest places in Rio are slums, there is drug trafficking, it is an incredible atmosphere, and therefore they can't afford attacking in its internal life those who visit them to buy drugs. On the other hand I saw there's everything inside a shantytown, there are banks, gyms, cafés, restaurants, there's everything, doctors, everything you can imagine, facilities created in an explosive way, dramatic and such, but they are becoming cities. No doubt a new city and with new problems.... We can easily feel very discouraged if we think about the evolution of our cities today, but the world is too big and things are happening today.

António: They create their own defences...

Siza: We can't embrace it all anyway... I think the idea is lost that the architect will do a job he will commit to, that may exist, I don't know, in Norway, Denmark...

António: This means in future architecture will have a greater concern over the contact with human beings, a proximity to the human being or continue to prolong the distance?

Siza: Yes, for obvious reasons, because there are things exploding everywhere and there are serious environmental problems which are already evident now and have been discussed for a long time but something will happen.

António: The problem I see in architecture today is that there isn't this search for a reaction, there's almost an indifference about it... It is all about making an object, trying to make an object with quality, but then there is no concern in trying to change, in trying to help change...

Siza: The architects capacity for intervention has its limits, as I've mentioned earlier, it has its limits because we go about it in isolation... So to a degree it's natural to have this option to accomplish, increasingly impossible that postponement. I can't see it as an act of will, it can exist in isolation, but I see it happening more due to the pressure of everything being in transformation, that it has happened and that's that!

10.4 DRAINGS AND IMAGES FROM BUILDINGS FROM ÁLVARO SIZA



Figure 156: Siza Vieira, Boa Nova Tea House and restaurant, Leça da Palmeira, Portugal, 1958-1963.
Source: Álvaro Siza archive.

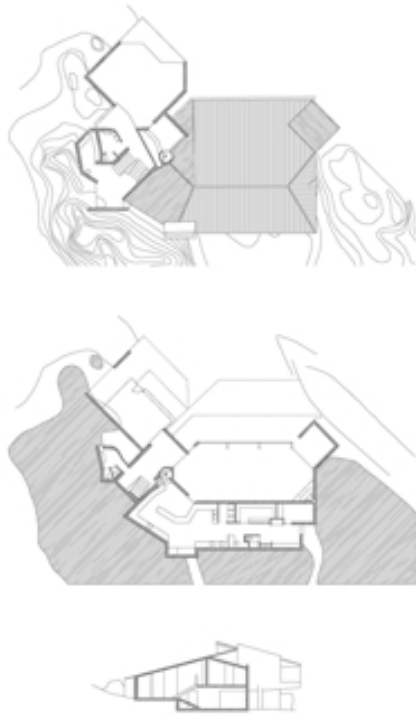


Figure 157: Siza Vieira, Boa Nova Tea House and restaurant, Leça da Palmeira, Portugal, 1958-1963 - section, entry level, restaurant level.
Source: Álvaro Siza archive.



Figure 158: Boa Nova Tea House and restaurant, Leça da Palmeira, Portugal, 1958-1963.
Source: Hisao Suzuki.

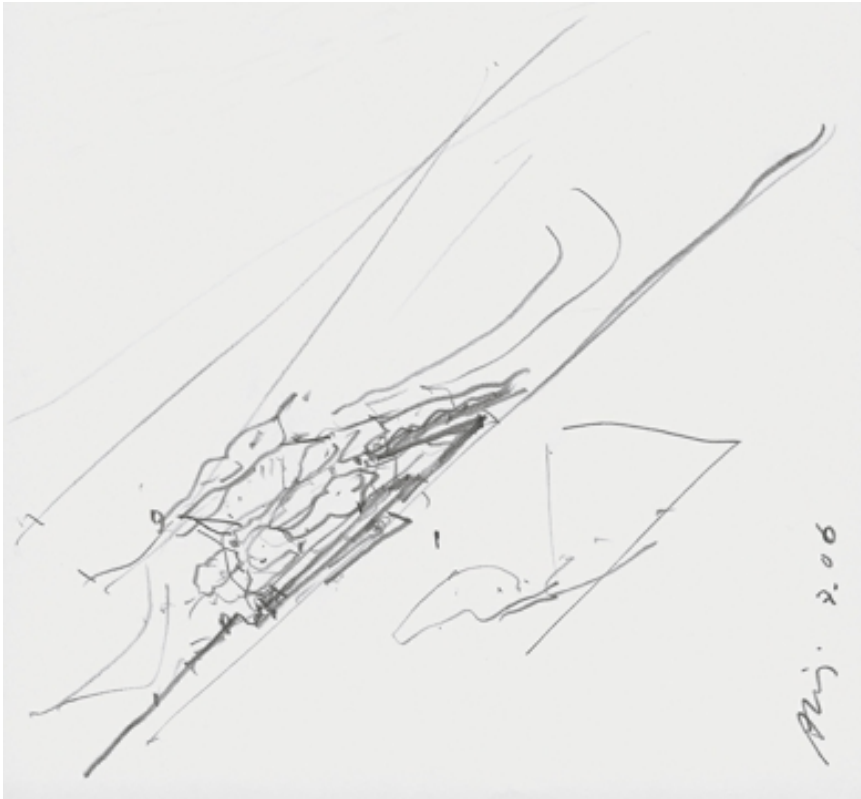


Figure 159: Siza Vieira, Ocean Swimming Pool, Leça da Palmeira, Portugal, 1961-1966.
Source: Álvaro Siza archive.



Figure 160: Siza Vieira, Ocean Swimming Pool, Leça da Palmeira, Portugal, 1961-1966.

Resource: photo Hisao Suzuki.



Figure 161: Siza Vieira, Quinta da Malagueira Social Housing Drawing, Évora, 1977.
Source: Álvaro Siza archive.



Figure 162: Siza Vieira, Quinta da Malagueira Social Housing, Évora, 1977.
Source: Author's Photography, August 2008.



Figure 163: Siza Vieira, Quinta da Malagueira Social Housing, Évora, 1977.
Source: Author's Photography, August 2008.



Figure 164: Siza Vieira, Quinta da Malagueira Social Housing, Évora, 1977.
Source: Author's Photography, August 2008.



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Source: Author's Photography, August 2008.



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Source: Author's Photography, August 2008.



Figure 168: Siza Vieira, Quinta da Malagueira Social Housing, Évora, 1977.
Source: Authorgueira Social Housing, Évora



Figure 169: Siza Vieira, Quinta da Malagueira Social Housing, Évora, 1977.
Source: Authorgueira Social Housing, Évora



Figure 170: Siza Vieira, Quinta da Malagueira Social Housing, Évora, 1977.
Source: Author's Photography, August 2008.



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Source: Authorgueira Social Housing, Évora



Figure 176: Siza Vieira, Quinta da Malagueira Social Housing, Évora, 1977.
Source: Authorgu Photography, August 2008.



Figure 177: Siza Vieira, Quinta da Malagueira Social Housing, Évora, 1977.
Source: Authorgueira Social , August 2008.



Figure 178: Siza Vieira, Quinta da Malagueira Social Housing, Évora, 1977.
Source: Authorgu Photography, August 2008.



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Source: Authorgu Photography, August 2008.



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Source: Authorgueira Social Housing, Évora



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Source: Authorgueira Social , August 2008.



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Source: Authorgu Photography, August 2008.



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Source: Authorgu Photography, August 2008.



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Source: Authorgu Photography, August 2008.



Figure 194: Siza Vieira, Schilderswijk Social Housing Project, The Hague, The Netherlands, 1983-1988.
Resource: Oris.



Figure 195: 196: Siza Vieira, Schilderswijk Social Housing Project, The Hague, The Netherlands, 1983-1988.
Resource: Christian Richters



Figure 197: Siza Vieira, Faculty of Architecture, Porto, Portugal, 1986-1999.
Resource: Hisao Suzuki.



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Source: Christian Richters.



Figure 199: Siza Vieira, Foundation Serralves, Porto, Portugal, 1996-1999.
Resource: Hisao Suzuki.



Figure 200: Siza Vieira Portuguese Pavilion, EXPO 98, Lisbon, Portugal, 1998.
Source: Christian Richters.

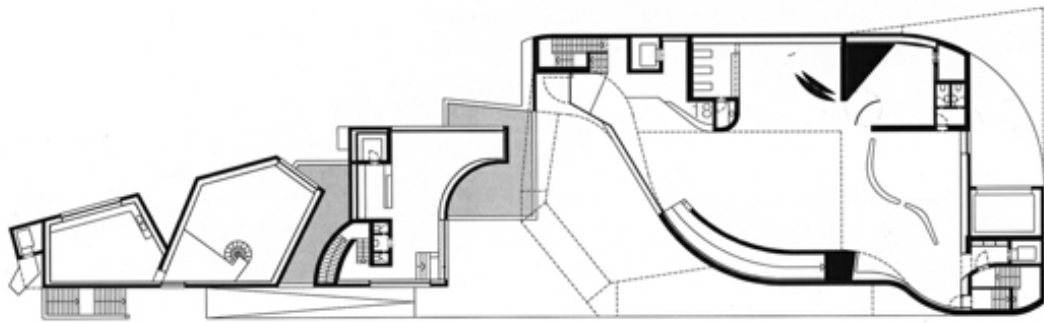


Figure 201: Siza Vieira, Iberê Camargo Foundation, Porto Alegre, Brasil, 1998-2006 - 1st floor plan.

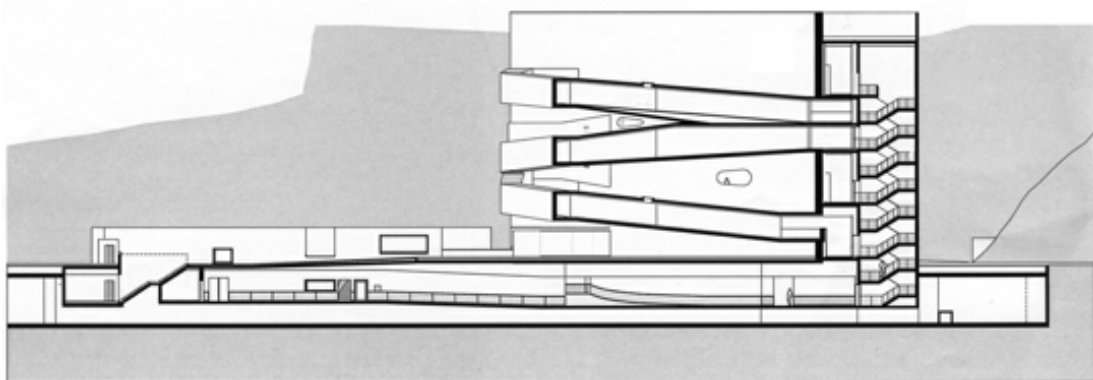


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Figure 203: Siza Vieira, Iberê Camargo Foundation, Porto Alegre, Brasil, 1998-2006.
Source: photo Leonardo Finotti.



Figure 204: Siza Vieira, Iberê Camargo Foundation, Porto Alegre, Brasil, 1998-2006.
Source: photo Leonardo Finotti.



Figure 205: Siza Vieira, Anyang, South Korea, 2006.
Source: Fernando Guerra, Sergio Guerra

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